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Photo by Alfredo Valente

GLADYS SWARTHOUT

in Hollywood, Making Her Fourth Paramount Picture, The Yellow Nightingale, Will Tour in Concert and Fulfill Opera and Radio Engagements

MARION TALLEY
convalescing from her recent appendectomy at Monte Lano Hospital in Los Angeles. The soprano resumes her Sunday broadcasts in September. (Photo by Pictorial Feature Service.)

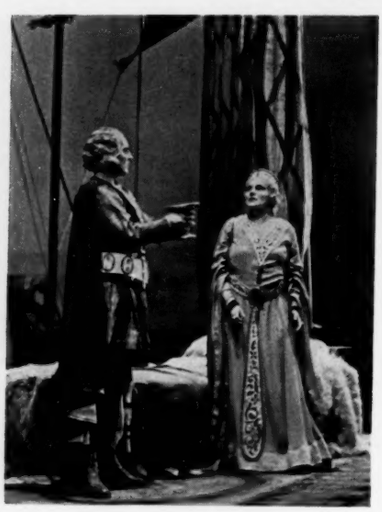
CLEMENS KRAUSS,
general music director and artistic leader of the Munich State Opera, on the podium. (Photo © Pictorial Feature Service.)

KARIN BRANZELL AS HERODIAS
in Strauss' opera Salome at the Munich Festival. (Photo © Pictorial Feature Service.)

THE NEW YORK PHILHARMONIC ORCHESTRA
rehearses in the breezes of the Lewisohn Stadium during the recent heat-wave.

CELEBRATING 2,000 YEARS OF GERMAN CULTURE
The festival procession marking the 1937 "Day of German Art" in Munich. The group represents Music. (Photo © Pictorial Feature Service.)

ELSA HILGER,
first cellist of the Philadelphia Orchestra, was married in June to Dr. Willem Ezerman of that city. The bridal party left to right, front row, Sonja Stokowski, daughter of Leopold Stokowski and Olga Samaroff-Stokowski (the maid of honor); the bride and groom. Back row, Mrs. D. H. Ezerman, mother of the groom; Dr. H. Lacy, the best man; and Mme. Olga Samaroff-Stokowski.



TRISTAN AND ISOLDE AT THE MUNICH FESTIVAL.
A scene from Act I, as portrayed by Dr. Julius Pölzer and Gertrud Rünger, under Clemens Krauss. (Photo © Pictorial Feature Service.)

DR. SIGMUND SPAETH,
president of the National Association for American Composers and Conductors, in Yellowstone National Park. Baton in hand, the tune detective leads nature's original symphony at the upper falls of the Yellowstone River.

(See Inside Back Cover for Additional News Pictures)

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Toscanini's Magic Flute Is Crowning Salzburg Feature

Restudied Version of Mozart Work Proves Potent Attraction—Walter Leads Orpheus—Norena in Cathedral Concert

By BENGT PLEIJEL

SALZBURG.—At last came the sensation of the festival, the event for which everybody had been waiting in tense expectation: Mozart's Magic Flute under Toscanini.

For months the maestro prepared this important premiere, studying every available version of the wonderful opera, in order to bring us an utterly authentic performance. Toscanini's Magic Flute is thus rich in discovery. Whereas other conductors were and are wont to conceive the opus as a sort of sickly, mystical composition, the Italian master makes it an entrancing legend to be recounted to breathless human children. Everything in it has the legend atmosphere, is *jenseits gut und böse*, everything is so clear, so perfectly constructed. The way in which Toscanini also works with contrasts of dark and light—one is dazzled by the light that flows from the stage—is another manifestation of his genius. The praiseworthy settings of Wildermann and the *regie* of Herbert Graf were done in collaboration with the maestro.

Another salient feature of the performance was the all but impeccable ensemble, the interpreters singing and acting together with utmost felicity. Two of the men vocalists were particularly outstanding: Alexander Kipnis, who gave a vocally pure and mentally magnificent Sarastro, and Willi Fassbaender, whose Papageno was absolutely delicious, his voice having a uniquely Mozartian charm, enchanting freshness and vitality. Helge Roswaenge's Tamino was in the same class as the foregoing. Jarmila Novotna sang Pamina with brio and girlish demureness; Julia Osvath a beautifully voiced Hungarian, was Queen of the Night. Hilde Konetzni, Stefania Fratnikova, and Kerstin Thorborg were the three women, sounding together like three string instruments. The audience, headed by Dr. Schuschnigg, gave an ovation—when Toscanini appeared on the stage after the last curtain—the like of which Salzburg has seldom, if indeed ever before witnessed.

WALTER TRIUMPHS

The following evening brought Gluck's Orpheus, under Bruno Walter, this presentation, along with Toscanini's Falstaff and Magic Flute, constituting one of the three greatest experiences of this summer's festival. Bruno Walter, in fact, seems chosen by the gods to interpret Gluck. Himself a personality of rare kindness and nobility, his love for the classics springs from the friendly beauties in the music. He made felt the internal dramatic force of the composition as only a truly great musician can do. The Salzburg Orpheus also benefited by fine decorations (pale blue, red, and white predominating), an exquisite *regie*, the ballet and actors cooperating in flawless harmony. Kerstin Thorborg and Jarmila Novotna sang the title roles with grandiose dramatic force, particularly in the third act. Margit Bokor presented a delightful Eros. Dora Komarek was the Happy Shade. The performance won a grand reception, the audience addressing itself especially to Walter and Thorborg.

The second orchestral concert of the festival was led by Hans Knappertsbusch, in the Mozarteum. He played Beethoven's fourth and seventh symphonies. A strong personality, Knappertsbusch does not always keep his readings down close to the scores, but allows himself certain liberties here and there, though the force, dramatic intensity, and clarity of his work are nevertheless to be recognized. His *tempi* are not always in strict accord with the general ideas attached to Beethoven symphonies, and it thus happened that the second movement of the A major was played *andante*, though Beethoven marked it *allegretto*. The public, however, did not seem to mind—or can it be that even a Salzburg audience does not always know?—and gave its beloved conductor a rousing send-off.

LEHMANN CHARMS

The Mozarteum was filled to standing room when Lotte Lehmann, accompanied by Bruno Walter, gave a Lieder recital. The Dichterliebe, by Schumann, and groups of Brahms, Wolf and Strauss comprised the generous banquet. The combination of Lehmann and Walter was ideal and their success was literally overwhelming.

THREE PHASES OF SEASON

The festival season here can be divided into three distinct parts, yet overlapping

(*Continued on page 33*)

New Strauss Opera for Munich

MUNICH.—Richard Strauss's latest opera, Friedenstag, which he recently finished, is schedued to have its premiere next summer at the Munich State Opera. The libretto is by Josef Gregor of Vienna. B. Y.

Furtwängler's Ring Readings Thrill Bayreuth Assemblage

Notable Scenic Designs by Preetorius and Ensemble Training of Singers Are Strong Factors in Series

By JACK BUCKLEY

BAYREUTH.—In the presence of many distinguished guests including Herr Hitler, Dr. Goebbels, Princess Marie of Savoy, Prince Henry of Prussia, and the ex-Tsar Ferdinand of Bulgaria, Wagner's great mythological-philosophic music dramas, The Ring, were presented under the conductorship of Dr. Wilheim Furtwängler. From the first deep murmurings of the Rhine music, to the final annihilation of guilt-stained Valhalla, Furtwängler, with his sensitive understanding, led orchestra and singers through the intricate maze of motives, to the overpowering climaxes which crown the dramatic peaks of the tetralogy.

The justly renowned stage scenery of Emil Preetorius made a vivid and realistic background for the unfolding of the story. In particular, the ghostly effect of the lighting and scenery before dawn in front of Fafner's cave produced a high-tension atmosphere which greatly enhanced the power of the music. Also deserving of the commendation were the scenes of Siegfried's funeral cortège, and the breath taking climax of the whole cycle, when the Rhine overflows its banks and Valhalla is consumed by fire. The singers, under the stage management of Heinz Tietjen, worked with that ideal co-operation and devotion to their art that has become traditional at Bayreuth.

STRIKING IMPERSONATIONS

Rudolf Bockelmann as Wotan made a profound impression with his broad, majestic voice, and his fine conception of the god's character. Max Lorenz, as Siegfried, pealed out his lusty disregard for the sanctity of age and law, with irresistible vigor, the rich timbre of his voice combining with the pure serenity of Frida Leider's Brünnhilde, to make their love duet a thing of unforgettable beauty. As Siegmund, in Die Walküre, Lorenz also showed himself to be a great artist, especially in the Todesverkündigung scene. For sheer poetic loveliness, this scene was unsurpassed in the whole production. Brünnhilde, with her complex character ever vacillating between woman and goddess was amply interpreted by Mme. Leider.

The lugubrious Mime was sung by Erich Zimmerman, who revealed a remarkable capacity for characterization, both by his undoubted talent as an actor of first rate ability, and by his exceedingly pliant voice. His artistry in the long scene with Siegfried before the forging of Nothung, was inimitable with its vivid expositions of the shambling, whining character of Wagner's dwarf music, in contrast with the fresh, noble ardor of the young Volsung hero. Robert Burg gave an able impersonation of the misshapen, hoarse-voiced Alberich, whose cupidity was responsible for the whole tragedy. Fricka was sung by Margaret Klose, Freia by Kate Heidersbach, Froh, Donner, and the elusive Loge, by Martin Kremer, Jaro Prohaska, and Fritz Wolff. Hunding was characterized by Ludwig Hofmann, who also gave a sterling performance as Hagen in Götterdämmerung. Gunther and Gutrune, in Götterdämmerung, were done by Jaro Prohaska and Maria Müller.

The orchestra in its invisible well, apart from a slight raggedness of attack, provided a sensitive and pointed commentary on the working out of the drama. The brass, from its annex under the stage, was able to thrill without unduly disturbing the smooth passage of the singing, and the splendid choir of wood-winds proved an invaluable asset in the delicate character drawing with which the score abounds.

PARSIFAL IMPRESSES

Despite the magnitude of The Ring, the crowning pinnacle of the *Bühnenfestpiele* is, and must always remain, the performance of Parsifal.

Furtwängler conducted, giving an up-

(*Continued on page 32*)

Berkshire Festival Largely Attended

Fourth Annual Series by Boston Symphony Orchestra under Koussevitzky Given in New Setting at Tanglewood—Art Triumphs over Weather

By MOSES SMITH

LENOX, MASS.—Although the elements conspired against it, the Fourth Annual Berkshire Symphonic Festival, held at Tanglewood, between Lenox and Stockbridge, from August 5 to 15, was an artistic, popular and, on the whole, financial success. Rain dogged four of the six concerts given by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky at the estate donated a few months ago by its owner, Mrs. Gorham Brooks, as a permanent home for the festival. In the case of the three concerts of the first week, Jupiter Pluvius was considerate enough to confine his efforts, for the most part, to pre-concert showers and thus operated only to cut down the attendance. But he was more crafty at the time of the all-Wagner program that had attracted a huge audience for the concert of August 12. Saving his thunder and flood-making through a sultry day, he liberated it with majesty and might just as the opening trumpet call of the Rienzi Overture pierced the air of the Berkshire hills.

PRANKS OF THE WEATHER

From then on proceeded a remarkable course of events that might have been disastrous or, at the other extreme, ludicrous but for the presence-of-mind, goodwill and patience of Dr. Koussevitzky and similarly laudable behavior on the part of the good-natured audience. The huge tent that sheltered an audience of 5,000 fairly effectively against the rain itself reverberated to the beatings of hundreds of thousands of rain-drops in an intermittent cloudburst that stopped the music-making over and over again as the conductor was sure, each time, that the ruinous competition was at an end. In the course of the evening, the entire prgram was rearranged, the Siegfried Idyll was omitted, most of what was scheduled to be the longest symphonic broadcast in the history of NBC was cancelled and the audience was addressed successively by Richard Burgin, concertmaster, George Judd, manager, and Dr. Koussevitzky, conductor of the Boston Symphony Orchestra. But there was no sign of panic or of anyone losing his head.

In fact, the resourceful company of volunteer workers who make up the local festival committee and who have succeeded in challenging interest on a national scale in behalf of a group of concerts only four years old, showed their ability to profit by misfortune. They promptly announced the necessity of a drive to erect a permanent structure to guarantee against a similar occurrence in the future. And at present writing appreciable progress toward the goal of $100,000 has already been made with a single anonymous contribution of $10,000 and many smaller ones.

STANDARD FARE PREDOMINATES

Thoroughly in harmony with the festival's desire to make progress surely, even if slowly, so that the Berkshire audiences be not outdistanced and discouraged, Dr.

(*Continued on Page 8*)

Paris Exposition Presents Colorful Belgian Festival

Brilliant and Exciting Offerings Make Unique Celebration—Event Arouses Tornadic Enthusiasm

PARIS.—The most exciting and conclusively satisfying exposition gala thus far, was the stupendous Belgian festival which took place in the Grand Palais on July 18. A marvelous synthesis of everything that Belgium has in the way of military music, folk-song, lore, and dance, not to overlook the country's celebrated carillons and annual carnival indulgences, the program was constructed so as to mount gradually to a climax of overwhelming power, exuberance and animation, practically the entire audience—urged on by the irresistible enthusiasm of over a thousand performers—rushing down into the arena and themselves joining in a bewildering outburst of song and light fantastic!

BELGIUM CHARACTERIZED

The evening, under the patronage of the commissary of the Belgian Government at Paris, taught the spectator (at the same time it gave him a rollicking good time) more about this side of Belgian life and tradition than he could ever hope to learn in hundreds of books or any number of trips to the country itself. The spectacle was magnificently stage-managed by René Moulaert, the lighting was effective, the walls of the vast show-place were festooned with flags and colossal portraits of Belgium's great; Rubens, Mercator, Vesale, Franck, Gretry, Verhaeren, Jordaens, the late King Albert and the present King Leopold—to mention only a few.

What an array of popular art it was. The Beeringen Brass Band, the chorus of miners from Pâturages, followed by a parade of all the Belgian societies and associations of France, these numbers, like all the others, in direct homage to the President of the French Republic. . . . Then came the brilliant music of the Belgian First Regiment Guides. People almost jumped out of their seats at the sight of those splendid mounts and the electrifying sound of their brasses and drums. Then, two hundred clarions and drummers chosen from twenty military organizations; then a thousand brass band players and drummers from the Belgian army, all playing together under the direction of Arthur Prévost: marches, the Belgian national anthem and a Marseillaise that made the edifice reverberate and ring.

FOLK FESTIVITIES

Flemish and Walloon folk-lore comprised the second half of the festivities. There were bell ringers and carillon virtuosos, flag drills by the Ommegang Group of Brussels, a defile of the "giants" of Brustels, Wetteren, and Malines, and a side-splitting, intricately worked-out dancing exhibition by the *chinels* of Fosses—over a hundred buffoons and punchinellos of all ages, sizes, and shapes, in one of the most grotesquely humorous and prankish sets of cuttings-up you could ever imagine. In contrast to which, folk songs and dances of Flanders, as done by the Y.W.C.A. of Antwerp, offered a rather more serious and thoughtful note, but not for long, for now came on the popular dances of the Walloon country, a dizzying, dazzling vortex of life, light, movement, color, song, music, dance, ravishing costumes, unbridled gayety: the Carnaval of Malmedy, the Alion Rondo, the Macrabé Dance, Tchantchès conducting the Cramignons of Liège.

DANCING THE FINALE

And finally, as if to crush the already intoxicating climax with one that should sweep all and everything before it, appeared the "Gilles" of Binche, who, for this occasion, and for the first time in their history, had consented to leave their country. No pen, tongue, typewriter, or cinema could ever describe that scene Recovering from the first shock, produced by the beauty, strangeness, and magnificence of the costumes and the sumptuousness of the ostrich-feather head-gear which the dancers wore, the audience, as if drawn by a mighty magnet, stormed the arena and hand in hand, joined in the contagious proceedings—a pagan scene of seething, singing, rhythm-torn, supremely elated humanity.

But in time, the tumult and the shouting died, military bands, singers, and dancers effected a retreat, bells, carillons, trumpeting, and drumming subsided, and the mob went forth into the cool, calm blue of the night outside.

PERU JOINS THE SHOW

Peru effected a successful jamboree when it threw open the doors of its building at the 1937 Exposition. A crowd of official and artistic people attended and applauded the usual inaugural speeches, and a program of compositions by Raoul de Verneuil, Peruvian composer, presented by Maria Cid, soprano, Ricardo Viñes, pianist, and the Loewenguth Quartet. Helba Huara, weird terpsichorean from the South American country, also gave the spectators a good deal to acclaim.

SWISS CELEBRATION

The Swiss week at the exposition, brought the first local performance of Blonde Marie by Trudi Schoop, *comédie dansée* interpreted by the author and her troupe. More of a pantomime than a comedy, Blonde Marie came off humorously none the less, though the adventures of the young girl who leaves her happy home for city-life allurements seemed a bit longer than necessary. IRVING SCHWERKÉ

CREATES NEW DON

LAWRENCE TIBBETT
in the title role of the new Eugene Goossens opera, Don Juan de Mañara, which had its world premiere at Covent Garden in June. The libretto is by the late Arnold Bennett. (Photo by Cannons, Hollywood.)

Fourth Berkshire Series Scores Success

(Continued from page 7)

Koussevitzky arranged his programs with a view to exhibiting the established symphonic items of the concert repertoire rather than provocative novelties. Thus the opening all-Beethoven program of August 5 consisted of the third Leonore Overture and the fifth and sixth symphonies. The program of August 7 began with Mozart's familiar E flat symphony, included two movements of Edward Burlingame Hill's sinfonietta for strings and the second suite from Ravel's Daphnis and Chloe and ended with Tschaikowsky's fourth symphony. The final program of the first week on August 8 consisted of the ballet music from Schubert's Rosamunde, that composer's Unfinished Symphony, Stravinsky's Fire-Bird and the symphony of César Franck.

The Wagner program of August 12, as finally completed, included the Rienzi Overture, the Ride of the Valkyries, the Tannhäuser Overture, the Waldweben from Siegfried, the prelude to Parsifal and the prelude and Love-Death from Tristan and Isolde. On August 4 the selected works were Haydn's symphony in G major (B. & H. No. 13), the seventh symphony of Sibelius and the Scheherazade of Rimsky-Korsakoff. The final all-Brahms program of August 15 traversed the Academic Festival Overture and the third and first symphonies.

SUPERB SONORITIES

The Boston Symphony Orchestra under Dr. Koussevitzky's direction played with their characteristic virtuosity, color and temper, as was almost to be expected. What was less predictable was the magnificent sonority under the tent open at the sides, a sonority largely due, it seemed, to the skillfully moulded reflecting shell on the stage, modelled more or less on that of the orchestra's home auditorium, Symphony Hall in Boston. Equally surprising was the appreciation of the audiences that included not only eminences in the artistic and social worlds but also undoubtedly a large number to whom much of the symphonic repertoire was undoubtedly new. It was most encouraging, for example, that the seventh symphony of Sibelius was greeted with as stormy a round of applause as that following Scheherazade. At the close of the festival the performers were accorded a demonstration of impressive proportion.

The average audience was close to 5,000; the total receipts well over $30,000, even though relatively modest prices were charged for tickets. Thus the festival budget was either balanced or nearly so—a significant exception these days. There were numerous other indications that the audiences, for whom the charm of the Tanglewood estate was second only to that of the sounds of the magnificent orchestra, regarded the occasion as one in a series of annual holidays. Objectively considered, the festival furthermore would seem to be well on the way toward the goal already in the minds of many—an American festival comparable in dignity, size and importance with the best that Europe can offer the tourist trade.

NEW FESTIVAL CENTRE PLANNED

Next year's festival, according to the tentative announced plans, will be of the same length as that of the recent one. It is expected that not far in the future the festival will be enlarged both in number of sessions and in scope, to include choral and operatic as well as symphonic music. The architect for the new structure, Eliel Saarinen, is expected to allow in his plans provision for stage equipment. Dr. Koussevitzky, on his side, has already spoken of his desire to establish on the Tanglewood estate, now deeded to the Boston Symphony Orchestra, an academy for orchestral playing, conductors and composers.

First Silvermine Fête Held

Jose Iturbi Leads in Connecticut Natural Stadium

NORWALK, CONN.—Seventy-five members of the New York Philharmonic Orchestra under the direction of Jose Iturbi featured the first annual Starlight Symphony Festival of the Silvermine Guild of Artists here on August 20. Nature provided a magnificent setting in a natural dell, with a lagoon, and a moonlight night. And Mr. Iturbi chose a program of corresponding beauty.

The opening overture, Weber's to Oberon, seemed highly fitting in its surroundings. This was followed by the Brahms symphony No. 1. The second half of the program included excerpts from De Falla's Three Cornered Hat, and Wagner's Prelude and Love Death from Tristan and Isolde. The orchestra played beautifully under the baton of Mr. Iturbi, whose vital and inspirational conducting was appreciated by the men under him and the audience as well.

So satisfying were the results of the opening festival to the audience of four thousand, that arrangements are being made for three performances on next year's schedule. M. W.

A. S. C. A. P. May License Grand Rights of Concert Music

The American Society of Composers, Authors and Publishers is considering an extension of its licensing activities to cover the performance of major musical works in the concert field. The organization will make extensive surveys to ascertain the possible results of such a move before acting on the proposal. Particularly the relations with performing rights societies maintained in this country by foreign publishers will be studied. Alliances may be made with some of these.

A committee of the organization was appointed earlier this year to investigate the problem of promoting the grand rights of American musical works, this group including Deems Taylor, chairman; Lazare Saminsky, Leopold Godowsky, Henry Hadley, George Fischer and Carl Engel.

IN BOWL OPERA

CHARLOTTE BOERNER
sang Leonora in Trovatore on July 29 at the Hollywood Bowl and was heard there on August 12 as Marie in The Bartered Bride.

Music of Ye Olden Times Played by Ye Dolmetschs

English Hearers Quaintly Regaled—London Has Outdoor Opera—Queens Hall in Modern Renovation

LONDON.—London has no stadium concerts, and for that matter no stadium (for Wembley is too far out of town for anything less important than football). But then it also has no heat-waves worthy of the name, and sunshine is at a premium in most years, including apparently 1937. (An Englishman, asked by a visitor from the Dominions, as to just when the English summer took place, replied: "It varies; last year it fell on a Wednesday.") So instead of out-door symphony, we fill in the time with festivals in rural surroundings, permitting us to behold the glories of nature in intermissions, but listening to the glories of art indoors.

The first of these summer festivals is taking place just now at Haslemere, a village nestling under the shadow of Blackdown, on the borders of Surrey and Sussex, where Arnold Dolmetsch, the octogenarian musician-craftsman, lives. For the fourteenth year in succession, Dolmetsch and his family—"clan" or "tribe" might be the better word—are demonstrating the beauties of music of the olden time. It is pleasant to record that his work of scholarship has just been recognized by the state, which has conferred a civil list pension on this quaint digger for the beauties of the past.

The first of the two weeks of daily concerts has given us a program of seventeenth century English music, one of very early Spanish and French; one of Louis XIV and XV (which includes Rameau and Couperin); one of Italian, with the accent on Pergolesi (two centuries dead this year); one of Purcell and Bach; and one of mixed fare, in which two pieces for the Bardic (Welsh) harp, reconstructed two years ago by Mr. Dolmetsch, was the chief curiosity.

This year's sensation, however, was the *vihuela*, an ancient Spanish lute, shaped like a guitar; and a fantasy written for it by Luis Milan (1536) proved to be a series of delectable sounds. To resurrect instruments, with only old prints and the music in prehistoric notation to guide him, is Dolmetsch's particular brand of wizardry. It was played by a pupil, since he hadn't had time to master it—yet.

THE DELECTABLE SEVEN

A particularly attractive novelty was a fantasy and two Almains for six viols and harpsichord, by Martin Pierson (circa 1630). It is music of real distinction, of fluent workmanship, but unpretentious and serene. It was played by seven Dolmetschs, with perfect unanimity of pace and feeling. Two pieces for a "consort" of three recorders, one anonymous and one by Anthony Holborne, were even more delightful to listen to, and Rudolph Dolmetsch gave what was perhaps the most perfect performance of the evening—an A major toccata for harpsichord by Henry Purcell.

The two brothers Lawes, William and Henry, both contemporaries of Milton, were represented by charming, if somewhat monotonous songs, including the famous Sabrina Fair, written for the great poet's Comus (which, by the way, has been performed just recently, with great success, in the open air theatre in Regents Park).

In the Spanish-French concert a charming antiquarian piece was the thirteenth-century song for soprano (Cecile Dolmetsch) with organ, harp and viol, entitled Rosa das Rosas e Flor das Flores. The harp in this dulcet combination is a small instrument recalling the kind that Tannhäuser pretends to play in the opera.

Aside from Couperin and Rameau, we had in the third concert two especially delightful pieces for lute by Pierre Gautier (1638), Allemande and Sarabande, beautifully played by Diana Poulton, and the most ambitious effort of the fifth concert was a family performance of Pergolesi's Stabat Mater.

Two of Dolmetsch's sons, Rudolph and Carl, are highly accomplished artists (they would resent the word virtuosi) on the harpsichord and the violin and recorder respectively, and they gave us splendid performances of works by Bach and Purcell. Diana Poulton, a young Dolmetsch disciple, probably has no superior on the lute.

THE HOME PRODUCT

A festival of a different kind took place recently in the historic St. George's Chapel of Windsor Castle, which boasts one of the finest boy choirs in this or any other country. Here, amid the superb Gothic architecture, with its wonderful traceries and fan vaultings (which, incidentally, insure acoustics of a particularly ethereal quality) the chapel choir sang anthems by Tudor composers as well as masterpieces of later periods.

Orlando Gibbons's anthem, This Is the Record of John, showed one of the earliest examples of this typical English form and proved this composer to be a true forerunner of Purcell, whose Praise the Lord, O Jerusalem, also sung at the festival, is one of the masterpieces of its kind. There were also anthems by John Mundy, who was organist of the chapel in the reigns of Queen Elizabeth and King James I. Another beautiful performance was that of Victoria's motet, O quam gloriosum.

Modern examples by H. G. Ley and E. C. Bairstow and Dr. W. H. Harris, the conductor of the festival, gave proof of a continuous, if not consistently glorious English tradition. In the second concert the choir of Eton College Chapel and the Windsor and Eton Choral Society also took part.

Despite the uncertainty of the weather, some brave people have given out-door opera in Hyde Park, London, in a garden at Loughton, Essex, and on an island near Scarborough, on the east coast. Debussy's L'Enfant Prodigue, A. Scarlatti's Triumph of Virtue, and Gounod's Faust were the respective offerings, the last-named being by far the most elaborate, with a ballet executed on a lighted glass raft swimming on the dark waters.

And speaking of ballets, it is only fair to record that Col. de Basil's Russsians are still going strong at Covent Garden. The novelty of the past fortnight was a ballet version of Tschaikowsky's tone poem Francesca da Rimini, for the choreography of which M. Lichine is responsible. It presents a difficult problem, but the young Russian has come near to solving it. The first and last scenes are conceived in a *macabre* spirit and the furious tempo of the music is magnificently matched by the dancers' movements. The lyrical middle portion is less successful, but the characters in the tragedy are well developed, and the climax—the murder of the heroine—is an exciting piece of melodrama. Mme. Tchernicheva, who dances the principal role, rises to heights of artistry and is ably supported by Messrs. Petroff as Paolo and Platoff as Gianciotto. This addition to the repertoire is likely to be the big thrill of the coming New York season.

Among the recent restorations by the company was Massine's Union Pacific (in which his performance of the bartender was the great *clou*), Fokine's Fire Bird, Massine's Blue Danube, and Fokine's Cleopatra, restaged under Fokine himself.

RE-MAKING QUEENS HALL

Queens Hall is undergoing a process of transformation such as it has not experienced in all its life. No less than two hundred workmen are engaged in this work, which is to turn its Victorian interior into a streamlined modern one. Most of the so-called ornaments and gymcracks are being scrapped, the muddy blue-green walls are to be replaced by a resplendent cream, and the seating, which has not been altered for forty years, is to be supplied by modern *fauteuils* that will rival the comforts of a movie palace!

Moreover there will be modern heating and indirect lighting and some are so optimistic as to hope that there will be no draughts—a report which is probably exaggerated. The new wonder was first revealed to *habitués* of the Proms, which were opened on August 7.

THE MARCH OF SCIENCE

This being the silly season, some startling remarks by eminent scientists are worthy of attention. Sir Milsom Rees, famous laryngologist, told the British Medical Society that the human vocal cords were never intended for singing (which not only accounts for sore throats, but equally sore critics), and Sir James Jeans, the astronomer, calculates that a symphony orchestra scraping and blowing its hardest only develops one-tenth of the power put out by a glow-worm.

"I often wonder," he says, "whether in a hundred or a thousand years there will be some kind of electric device by which someone will produce the amount of energy they want, and look back upon these days as benighted, when they had to have 100 people in white shirts to do it."

CÉSAR SAERCHINGER.

WELCOMED TO THE ANTIPODES

BRONISLAW HUBERMAN

receiving a laurel wreath after his opening concert at the Town Hall, Sydney, Australia. On the extreme left is his associate artist, Jacob Gimpel.

Gina Cigna Signed by MGM

Gina Cigna, soprano of the Metropolitan Opera and of La Scala, Milan, has been engaged by Metro-Goldwyn-Mayer to sing the title role in a motion picture version of Aida. The part of Rhadames is to be sung by Giacomo Lauri-Volpe. Mme. Cigna is scheduled to begin work on the film early next year, and she expects to devote twenty-three weeks to its completion.

The soprano is now in Europe, where she has been appearing at La Scala and elsewhere. She recently returned from a tour of Germany, during which she sang the Messa di Verdi and Aida. She will sing Tosca and Turandot at the Arena di Verona.

Reception Tendered to Oscar Wagner

Over 800 students and eighty members of the Juilliard Summer School faculty were introduced to Oscar Wagner, newly elected dean of the Juilliard School of Music, at a reception given in his honor on August 12, in the garden of the Juilliard School building, New York. On the reception committee to present Mr. Wagner to the faculty and students were George A. Wedge, director of the Summer School, Katherine Bacon, Kathleen Parlow and Frank Sheridan, members of the faculty.

Mr. Wagner has been connected with the Juilliard School of Music in an executive capacity for the past twelve years.

Lotte Lehmann Given High Official Honor by French

Lotte Lehmann, soprano of the Metropolitan Opera, has been honored by the French government with the Officier of the Legion d'Honneur of France. This, the highest rank among French official honors, was conferred upon her shortly after her performance opening the Salzburg Music Festival, in which she sang Fidelio under the baton of Arturo Toscanini.

Mme. Lehmann sang at the Salzburg Festival during July and August. She returns to America for a coast to coast recital tour in October.

Molinari to Conduct in Europe Next Season

Bernardino Molinari will not conduct in the United States next season, due to a full season abroad. In addition to his regular duties as head of the Augusteo, Rome, he will be guest conductor this coming winter in Berlin, Vienna, Budapest, Prague, London and other cities. At present Maestro Molinari is conducting Rome's annual out-of-doors summer series at the Basilica di Massenzio, which lies between the Rome Forum and the Capitol.

Heifetz Soloist in Final Span of Concerts at Robin Hood Dell

Jose and Amparo Iturbi in Two-Piano Numbers—La Boheme and Godard's Vivandière Staged

PHILADELPHIA.—Jascha Heifetz was the soloist at Robin Hood Dell on August 5 and 6. On Thursday evening Mr. Heifetz played the Mendelssohn concerto and Saint-Saëns' introduction and rondo capriccioso, with brilliance, delicacy, attention to detail and a rich, singing tone. A near capacity audience was enthusiastic and the encore, Hora Staccato of Dinicu, had to be repeated. The orchestra under the direction of Jose Iturbi played Brahms' variations on a theme of Haydn and Debussy's Petite Suite in addition to providing admirable accompaniments for the soloist.

On Friday evening another demonstrative audience heard Mr. Heifetz play the Brahms concerto and once again were thrilled with his superb performance. At the conclusion of the concert a good part of the audience rushed down the aisles to crowd around the orchestra pit. Hora Staccato was again the chosen encore and it had to be repeated. The other work was the Brahms symphony (No. 1) in C minor, which was given a particularly beautiful reading by the orchestra under the able guidance of Iturbi.

LA BOHEME SUNG

The performance of La Boheme at Robin Hood Dell on August 10 was dominated by the Mimi of Rosa Tentoni, young Italian American soprano. Her voice is full, rich and brilliant and she uses it skillfully. Her characterization of the role was similarly well considered and artistic. Armand Tokatyan sang well in the part of Rodolfo, and Sydney DeVries and Lucy Monroe were competent as Marcello and Musetta. The performance throughout was smooth and effective under the musical direction of Alexander Smallens and with Karl Schroeder as stage director.

SPANISH EVENING

On August 13, Mr. Iturbi offered an all-Spanish program at Robin Hood Dell. The soloists of the evening were Regino Sainz DeLa Maza, guitarist; Chacha Aguilar, contralto; Rosita Ortega, Monna Montes, and Angel Cansino, dancers. Everything was done with a fine regard for Spanish traditions and with authority under Mr. Iturbi's directiion.

BLOCH WORK ON THE THEREMIN

The novelty of the weekend concerts at Robin Hood Dell was the performance of Bloch's Schelomo on the Theremin by Clara Rockmore, who gave an artistic performance. Saul Caston was the conductor of the concert.

JOSE AND AMPARO ITURBI PLAY

The closing concert in the eighth summer season of the Philadelphia Orchestra at Robin Hood Dell featured Jose and Amparo Iturbi in two-piano compositions. Except for Mozart's overture to Marriage of Figaro as the opening number, the first half of the program was devoted to the two soloists. Their performance was notable for the excellence in ensemble, qualities of tone and technic. Mr. Iturbi conducted the orchestra and achieved unity throughout.

The two principal numbers were Mozart's concerto in E flat for two pianos and Manuel Infante's Three Spanish Dances. In response to prolonged applause, the soloists played Chabrier's waltz in E major. The second half of the program held Beethoven's Eroica Symphony and Wotan's Farewell and Magic Fire Music. After much applause, Mr. Iturbi added Wagner's Ride of the Valkyries.

GODARD OPERA STAGED

A performance of Benjamin Godard's La Vivandière by the newly organized American Opera Company brought the season to a close at Robin Hood Dell on August 18. La Vivandière had never been heard previously in Philadelphia. It is a conventional light opera with the French Revolution as a setting. The young artists did well with the material at hand. Anne Simon was good as the Vivandière; Vito Bassi as Marquis de Rieul; Josepha Chekova as his sweetheart; Frederick Robinson as a soldier. Maurice Jacquet was the exemplary conductor and Victor Andoga was responsible for the fine staging. The performance was well received by the audience. E. F. S.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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MENUHIN

MARTINI

FRANTZ

JEPSON

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Menuhin Explains Recent Retirement and Current Comeback

Yehudi Menuhin, through his managers Evans & Salter, has issued a statement of his reasons for retirement during the past two years.

(Photo by De Bellis Studio.)

YEHUDI MENUHIN

"When I first announced my intention to retire from public concerts for two years many people were not only surprised, but also a little pained, and some of them even critical. I suppose they regarded my decision with a sense of waste—an unnecessary escape, and even a wilful desertion. Ever since my first appearances in this country and in Europe the people have been extraordinarily good to me, and inspired me to gain that confidence which is so essential to an artist. Consequently, it would indeed be ungrateful on my part if, after finding my feet, I were to run away without purpose and keep my art to myself.

"But my absence from the concert hall is not the result of a selfish whim; it is a practical necessity. One of the dangers that beset all artists is staleness. When an orchestra has to play day in and day out, week after week, no matter how good it is, it is bound to become tired and lapse into a spirit of routine, which is an artistic crime. So it is with the recitalist, who not only has to give hundreds of concerts, but is also compelled to devote much of his time to travel in order to fulfill these.

"Sooner or later such a routine will get him down, and, if he is not feeding his soul by retiring from the professional atmosphere to contemplate and analyze himself critically, he is bound to become unhappy with himself. I am still young, although it is now eleven years since I first began appearing before a critical public—a public that was accustomed to hear great artists like Kreisler, Heifetz, and Enesco.

"An artist today must bear the responsibility of musical history and do all the things in his power to help the art of music to progress. Not only does this mean outstanding, executive ability, but also constantly deepening and enriching one's art musically. I simply want to do the best for myself and my audience, whose loyalty and affection have been a real strength and inspiration to me.

"It seems difficult for some people to remember that I am still at the beginning of my career, the forthcoming concert tours of America and Europe during this season of 1937-38 being fulfilled in the twenty-first year of my life. You will, I hope, hear me for many years, and on my side I look forward to playing for you as long as I can bring you some pleasure and happiness. But the number of these years depends on my own inner happiness and contentment with my art.

"That was why I retired for a short time to give myself a 'breather' and remain for a while alone—I and my Stradivarius. When I come back this season, it is my fervent hope that all of my friends will feel that it has been worth while, and that I shall continue to be the means of bringing some of the world's masterpieces to them. For that, after all, is the abiding joy of the artist."

Dragonette to Sing at Pittsburgh Festival

Jessica Dragonette, soprano, is the soloist of the County Fair Festival, to be held on September 5 in Pittsburgh, Pa. Her program is to include Un bel di from Madam Butterfly, La Filles de Cadix; Old Folks at Home and Schubert's Ave Maria. A portion of Miss Dragonette's list of numbers will be governed by requests from her Pittsburgh radio fan following.

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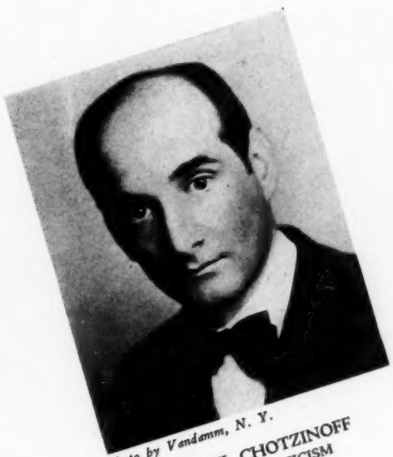

Photo by Vandamm, N. Y.

SAMUEL CHOTZINOFF
MUSICAL CRITICISM

Photo © Kesslere, N. Y.

ELISABETH SCHUMANN
GERMAN LIEDER

Photo by Stein, N. Y.

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AND
HAROLD TRIGGS
TWO PIANO PLAYING

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[15th Century music notation]

Boston Late Summer Musically Lean

Orchestral and Choral Offerings by WPA Units Are Chief Features

BOSTON.—Music-making hereabouts is in the midst of dog-days, except for such as may be offered by the Federal Music Project, which is in practically full possession of the local field until the new spurt of activity in the early fall. Even WPA is not carrying through the entire program that had been planned, for the much-rumored presentation of opera this summer has not yet materialized. How much the cut in personnel is responsible, one does not know. It is known that rehearsals on several works are proceeding apace under the direction of Ernst Hoffmann. But there seems little likelihood at the moment that the project will arrive at the stage of actually mounting opera before Mr. Hoffmann leaves in October to resume direction of the Houston (Texas) Symphony Orchestra.

Meanwhile the project is continuing to perform laudable work in entertaining many thousands by means of open-air band and orchestral concerts and programs in various institutions hereabouts. For more serious undertakings, not previously reported by this correspondent, there have been the last in the series of concerts given at Harvard for the summer school session there, and a performance of the Mendelssohn Hymn of Praise in Tremont Temple on August 19.

The fifth in the Harvard series was a concert by the Forum String Quartet on August 8 in Paine Hall. The quartet, consisting of Henry Kramer, Stanley Benson, Harry A. Welcome and Karl Zeise, played the Haydn quartet in F (op. 74) and the Brahms in C minor. On August 12 the series ended in Sanders Theatre with a performance of the Beethoven ninth symphony, heard earlier this year in a presentation that enlisted virtually the same performers as the one under consideration: Alexander Thiede, conductor, the State Symphony Orchestra, the State Chorus, the Somerville Chorus, and a quartet of soloists made up of Eleanor Steber, Thelma Jo Fisher, Ben Redden and Melvin Crowell. A. Buckingham Simson had prepared the State Chorus and Gilbert Grove the Somerville Chorus.

The performance of the Hymn of Praise, which had also been presented during the winter season, was again in the capable hands of A. Buckingham Simson. He had under his direction the Commonwealth Symphony Orchestra, the State Chorus and the following soloists: Eleanor Steber, Etta Bradley and Bruce Norman.

The choral portion of the Federal Project will have a fairly pretentious schedule for the coming season. It is announced that the repertoire will include, at the least, The Beatitudes of César Franck, Mendelssohn's Elijah and Saint Paul and Handel's Judas Maccabaeus. Presumably the conductor in every case will be Mr. Simson.

The last of the summer open house concerts of the Longy School of Music in Cambridge was given on August 10 when Emily Johnson, violinist, and Elmer Schoettle, pianist, presented sonatas by Bach in B minor, Haydn in F major, Brahms in A major, and Tosch. M. S.

Elisabeth Schumann Receives Honors

Elisabeth Schumann, soprano, who returns to this country early in December for another concert tour, recently had the distinction of being made honorary member of the Vienna State Opera. Mme. Schumann received this decree, which makes her the youngest honorary member of the State Opera, just before her departure for England on a joint tour with the Vienna Philharmonic Society.

(Photo by G. Maillard Kesslere.)

ELISABETH SCHUMANN

After the London season, while she was appearing in Paris with the Vienna Philharmonic Society, Professor Hugo Burghauser, its president, presented Mme. Schumann with the title of honorary member of the Philharmonic Society. This is the first and only time that a singer has been given this honor.

White Mountain Music Festival in Fourth Season

WHITEFIELD, N. H.—The fourth annual White Mountain Music Festival, made possible through the cooperation of the Metropolitan Opera Association, was opened on August 8 at the Chase Barn Playhouse in Whitefield by Armand Tokatyan, tenor of the Metropolitan Opera. Mr. Tokatyan's concert was presented in behalf of the Whitefield American Legion. It was the twenty-first concert in the festival, which is under the personal supervision of Will B. Chase, retired musical journalist.

On August 15 the Bretton Woods Choir Boys presented an evening concert at the Chase Barn Playhouse, which is the home of the Forty Niners, summer theatre troupe who surrender the building on Sundays to the White Mountain Music Festival.

George Rasely, tenor of the Metropolitan Opera, was scheduled for the third concert of the festival on August 22. The concluding recital presents Lucy Monroe, radio and Metropolitan Opera soprano. All proceeds will be given to North Country charities.

Since 1934 over eighteen native-born Metropolitan Opera artists have volunteered to appear in the concerts with musicians from the Boston, Philadelphia and Cincinnati symphony orchestras. With this summer's fourth series over 100 artists will have been heard in Whitefield's barn playhouse. S. T.

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On Your Toes at Jones Beach

The sixth in a series of musical shows at Jones Beach was On Your Toes, a lively play with catchy tunes. Fortune Gallo, the impresario, had the satisfaction of welcoming another imposing gathering of applauding auditors.

Four members of the cast were veterans from the original production of the piece in New York last year—Dave Jones, Doris Carson, David Morris and Demetrius Vilan. They had the cooperation of Hope Emerson, Douglas Leavitt and Nina Loivette. Watson Barrett's stage sets added strongly to the enjoyments of the evening, as did also the dance numbers arranged by Marjory Fielding. Giuseppe Bamboschek waved his knowing baton over the orchestra. A spirited performance, with comedy emphasized effectively, and singing adequate, made the customers feel that their expenditures of time and money were well justified, even though a rainstorm caused them to seek shelter during the latter part of the entertainment. L. L.

New England Music Camp Holds Seventh Concert

The seventh public concert at the New England Music Camp was given at the Bowl, Sidney, Me., August 1. The program included numbers by the symphony orchestra (Imogene Boyle, conductor); symphonic band (Paul Wiggin, conductor); a quintet for violin, cello, horn, clarinet and piano and vocal solos and duets by Dorothy Chapman and John Brooks McCormack.

Photo by Marant, Paris

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Photo by Wm. E. Kingham, Redlands, Calif.

CALIFORNIA PREMIERE OF

"THE BLONDE DONNA

or The Fiesta of Santa Barbara"

Opera Comique in three acts by ERNEST CARTER

Presented with a company of 170 by

THE REDLANDS COMMUNITY MUSIC ASSOCIATION

at the REDLANDS BOWL, June 24 and 26, 1937

OPERA COMIQUE WINS ACCLAIM

"The Blonde Donna," opera comique by Dr. Ernest Carter, proved to be the most delightful and entertaining production as heralded in the advance notices at its western premiere given last night before a large audience in the Redlands Bowl. The author, who has been in Redlands personally supervising the work of the opera, was acclaimed as the final scene was brought to a close. . . . The second performance of this most amusing opera, which is a happy mixture of operetta and comic opera, with a dash of romantic opera, will be given on Saturday evening.—*San Bernardino Daily Sun.*

OPERA STAGED AT REDLANDS

The western premiere of "The Blonde Donna," an opera comique by Ernest Carter, officially opened the 14th season of the Redlands Bowl Thursday night, and was warmly applauded by a capacity audience. It proved a charming little operetta, with a merry lilt to most of the tunes, and with cheerful dialogue interspersed. . . . Some of the ensembles, such as the octet ending the first act, were very skillfully written. . . . Among the highlights were the arrival of the Comandante on horseback, followed by a troop of soldiers who, as American Legion members, actually looked convincing, and the jolly drinking song of the monks. The festivities were begun to the light of real torches, and there was a merry sailors' hornpipe. Barton Bachmann, in the comic role of the snooping Tellacus, the mission cellarer, stole the show with his humorous antics and clearly voiced lines.—*Hollywood Citizen-News.*

MANY FONTANANS ENJOY PREMIERE OF COMIC OPERA "BLONDE DONNA" AT REDLANDS BOWL

Laid in Santa Barbara during a three-day fiesta, "The Blonde Donna," is a delightful combination of humorous dialogue, catchy Spanish songs nd dances. Light, tuneful and gay, with gorgeous costumes and beautiful lighting effects, it presents the picturesque, vivacious type of musical entertainment that lends itself charmingly to outdoor production in Redlands Bowl. Thrilled, indeed, was the enthusiastic audience which filled Redlands Bowl to capacity. Many left with comment such as "Delightful!" "Marvelous!" "Grand music!" and "We must try to see it again Saturday night."—*Fontana Herald.*

BOWL MUSIC SEASON OPEN . . . "THE BLONDE DONNA'S" WESTERN PREMIERE HELD AT REDLANDS

In the beautiful Redlands outdoor theatre, the Bowl and Prosellis in Library Park, the fourteenth season of music began tonight with presentation of "The Blonde Donna." . . . Outstanding artists of Southern California were heard in the leading roles of the tuneful opera which tells the story of a period in the history of Santa Barbara Mission.—*Los Angeles Times.*

"BLONDE DONNA" GIVEN ACCLAIM AT THE BOWL

It was an auspicious introduction to the fourteenth season of summer outdoor concerts when the Community Music Association presented the western premiere of Dr. Ernest Carter's comic opera, "The Blonde Donna," last evening in the Bowl. A large audience, including music lovers from all over Southern California, witnessed the colorful Fiesta of Santa Barbara. . . . Dr. Carter, James Kelly Guthrie, who directed the orchestra, and Marcella Craft, artistic director of the opera, were given an enthusiastic ovation at the close.

Lovely melodies in Spanish rhythm, an original story with a surprise ending, scenes of the fiesta which always lend color and romance to a production, and the use of bands of Indians, soldiers and sailors, all contributed to the bright spectacle and gave recognition to the composer. The dramatic action is sustained throughout the three acts, with a plentiful sprinkling of humor which delighted the audience.—*Redlands Daily Facts.*

AFTER THE SECOND PERFORMANCE

San Bernardino Daily Sun

With last night's final presentation at the municipal bowl, "The Blonde Donna" went into records of the Redlands Community Music Association as the most successful benefit production of its kind ever undertaken by the organization.

Redlands Daily Facts

The opera was successful from an artistic point of view, and brought acclaim throughout Southern California to the Redlands Bowl and to Ernest Carter, composer.

Los Angeles Saturday Night

Ernest Carter's opera is well adapted to outdoor performance. . . . Much of the music has been built around Spanish rhythmic devices, yet the drama has been enhanced by entirely legitimate means. The score is not strikingly original, but it is very happy, light, typically the fiesta mood. There is about three times as much plot as is generally found in opera, and sufficient intrigue to recommend it to motion picture production. . . . The scene of the Franciscan monks in the wine cellar was replete with comedy drama. . . . An early California opera would not be complete without the Dons and their horses; these particular horses were on their best behavior. . . . As Californians very interested in seeing the traditions of our state preserved in song, dance and dramatic story, we are grateful to Mr. Carter for his fine contribution.

SUITE 705, 119 WEST 57TH STREET, NEW YORK, N. Y.

Federal Music Project Indexes Work of 2,000 Composers

American Compositions Listed Performed by WPA Groups—Compilation Includes Biographical Data

A compilation listing approximately 5,000 compositions, the work of more than 2,000 American composers or composers residing in the United States, is nearing completion in the office of the Analysis Unit of the Federal Music Project in Washington, D. C. It indexes all the American works which were given public performance by WPA musicians between October, 1935, and March 31, 1937.

Not only does this index disclose a wealth of American creative talent unsuspected two years ago, but it also makes available a wider knowledge of the Nation's musical resources than was ever before available, according to Ellen S. Woodward, assistant administrator in charge of Federal Project of the Works Progress Administration.

Study of WPA concert programs was originally undertaken on a cross-sectional basis for the month of March, 1936, alone, in order to ascertain what the 443 concert and performing units of the Federal Music Project were playing for the audiences which in that month aggregated about 2,300,000 persons. This original index listed, among 1,603 compositions, more than 500 written by 220 American musicians. And many of these had been given repeated performance during the thirty-one-day period.

Sokoloff Authorizes Research

Nikolai Sokoloff, director of the Federal Music Project, and other WPA officials immediately authorized a study of all programs played by WPA music-units between October, 1935, and June 30, 1936. When the date for closing the second compilation arrived, it was evident that even this amplified study did less than full justice to the unprecedented outpouring of American music, and consequently the closing date was changed to March 31, 1937.

Again on the latter date it was clear, as native composers continued to submit manuscripts, that the study should be extended. The principal compilation, however, was closed arbitrarily at the end of the eighteen-months' period, and only American works of major importance are now added to it.

Many programs were devoted entirely to American compositions during National Music Week, May 2-8, after the tabulation had officially closed, and it was thought desirable to include these as addenda to the principal study.

Composers Indexed Alphabetically

In a space adjacent to the office of the national director a desk and file-case room has been contrived to house the analysis unit of the Federal Music Project. It is this unit which has examined the thousands of programs and filed titles and other information concerning American compositions heard at WPA performances. The titles fill more than forty card-index boxes, and from these cards manuscript copy has been compiled, annotated and edited for possible publication.

As it now stands the index of American composers presents, first of all, the composers, alphabetically, with lists of their performed works, the date and location of performance, the conductor, director or soloist, and the playing unit.

A second section presents the compositions by form—symphonies, concerti, cantatas, oratorios and other choral works; operas, operettas, ballets and masques; liturgical works; overtures, suites, marches and band pieces; instrumental and vocal solos, chamber music. Incidentally, no less than fifty American symphonies are listed.

A third section is to deal with such special subjects as Americana, noting sources and derivatives, folk and primitive songs and tunes, or where, in program music, an attempt has been made to capture the mood of a landscape or community scene.

Much of the work involved in compilation of the index had to do with identification of some of the earlier writers. Sometimes the compositions were played from manuscripts of musicians in the communities where the performing units were located, or maybe the music had been obtained from old libraries of disbanded organizations and publishers reported the pieces long out of print.

Research was carried on in the music divisions of the Library of Congress and of the New York Public Library. The librarians of the Army, Navy and Marine Bands were helpful, and Herbert L. Clarke, former president of the American Bandmasters' Association, also identified some of the composers of the older works.

Following the performance records of many of the composers there are short descriptive analyses of the listed compositions, available for program notes; press reviews by recognized critics, and biographical data on the composer as well as information about his other compositions. Incidentally, there are plenty of press reviews quoted, for the Federal Music Project long ago passed out of the category of stepchild to the arts; practically every authoritative critic in the country has reviewed WPA performances.

The manuscript of the index of American composers now embraces nearly 300,000 words. Musicians and musicologists who have examined it agree that it is the most comprehensive survey of American musical composition ever assembled. Already it has served as a source from which project heads, conductors and unit leaders may select American works available for performance.

No one assumes that any large number of masterpieces has been uncovered by WPA. On the other hand, a talent for, and a trend toward, composition has been brought to light which was undreamed of when the Federal Music Project first began to retrain jobless musicians.

Performance Plan Outline

The decision of the Federal Music Project to encourage the American composer was more than a rhetorical gesture. Early in the life of the project Dr. Sokoloff instructed all of his state and regional directors that any competent musician with a piece of musical manuscript should receive a fair hearing.

The plan worked as follows: The composer submitted his manuscript to a board of musicians for reading. The audition board generally was composed of recognized musicians not on the project rolls. With this body's approval, the manuscript was slated for a rehearsal reading, and then, if it was approved by director, conductor and musicians, it was given public performance.

Hundreds of manuscripts were returned to the composers with suggestions for revision and amendment, and in many other instances the music was turned back because it lacked sufficient viable quality.

Instruction in counterpoint, theory, harmony and composition was made available in many districts for WPA musicians who aspired to become composers. Partly as a result of this instruction a notable number of performed compositions, including an opera and two symphonies, were written by project workers.

More than fifty contemporary composers have appeared before audiences at Composers' Forum-Laboratories held in New York, Boston, Chicago, Detroit, Milwaukee, Indianapolis, Los Angeles and Tulsa. These forum-laboratories are a sort of extra-curricular activity of the Federal Music Project. Questions asked by audiences and answers made by composers have been stenographically transcribed and preserved for future study. The transcriptions afford a graphic account of the processes, methods and mathematics of native composers and of their nationalistic as well as esthetic persuasions.

When and if the index of American composers is published, the forum-laboratory transcriptions will be included as an appendix.

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ELEANOR STEBER

Eleanor Steber, Soprano, Active in Opera and Concert

Eleanor Steber, soprano, was born in Wheeling, W. Va., twenty-two years ago. Although she began her musical career as a pianist and made her debut at sixteen, Miss Steber's vocal talent was discovered while she was studying at the Sherman School of Dramatic Art, and she was advised to cultivate her singing voice.

Coming to the New England Conservatory, Boston, in 1931, Miss Steber studied piano with Charles Denee and voice with W. L. Whitney. Throughout her years at the conservatory, Miss Steber won scholarships, and was graduated with the highest honors in voice in 1936.

Since then, the soprano has made many appearances in light opera, oratorio and over the radio. She sang Senta in The Flying Dutchman at the Boston Opera House last September, and in January she was a soloist in Parker's Hora Novissima. Under the baton of Isaac Van Grove she sang the Mother in Gruenberg's Jack and the Beanstalk. On July 29 she sang the solo soprano role in Haydn's Creation at the Tremont Temple, Boston. August 2, she was presented over WEEI with the Fox Fur Trappers, one of New England's largest commercial broadcasts.

Memorial Concert For Horatio Connell

Albert Stoessel conducted the Chautauqua Symphony Orchestra of Chautauqua, N. Y., in a tribute to the late Horatio Connell on July 2. In memory of Mr. Connell the orchestra played Strauss' Death and Transfiguration. The concert was held in the Amphitheater of Chautauqua and was broadcast over a national network. Mr. Connell was for twenty-one years the head of the voice department of the Chautauqua Summer Schools. His last public appearance was in the Amphitheater last August, when he broadcast songs for baritone with the orchestra.

Juilliard Summer Recitals

Among the August recitals presented at the Juilliard Summer School, New York, have been: August 3, Muriel Kerr, piano recital; 4, Hugh Porter, organ recital; 5, Fraser Gange, baritone, song recital; 10, Kreiner Quartet in a chamber music program of Roy Harris' works, with Frances Blaisdell, flutist, and Johana Harris, pianist, as assisting artists; 11, Katherine Bacon, piano recital; and, 12, a chamber music concert featuring Samuel Gardner, violin, Coenraad V. Bos, piano, and Charles Krane, cello.

Photo © Harlip

GEORG von HARTEN

PIANIST

Pages of interesting gleanings could be made from GEORG von HARTEN'S book of press clippings—articles from practically all of the music centres of Europe.

Choosing at random, Het Vaderland, of The Hague, reported of him, *"Clear, assured playing. Healthy spirit . . . a remarkable talent."* From Switzerland, we read the following in the Tageblatt of Berne, *"His sure and clean technique, the simplicity, warmth and greatness of his performance were equally enjoyable." "I do not know what to admire most in his performance: the perfect technique, the brilliant fire, or the melodious sweetness,"* came from La Face à Main, of Brussels. Mr. von Harten is commencing his 1937-1938 season—heavily booked—with a Bach concert in London, October 21, at which time he will play the E major Concerto and the C major double concerto, with orchestra. This is the first of a series of three Bach subscription concerts in which concertos, cantatas, and orchestral works by Bach will be performed by famous soloists with chamber orchestra, in a setting perfectly suited to the style of the music, Mr. von Harten, who created the series, himself playing all the authentic solo concertos for piano, the double concerto in C, and the combined concertos with other instruments. In addition to his London appearances, Mr. von Harten will this season be heard extensively in the British Isles and throughout Europe.

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Colon Opera Audiences Hear Monteverdi and Laparra Works

Orfeo by Former Composer Produced in Version by Benvenuti—L'Illustre Fregona Excels in Lively Dances—New Ballet by Castro Premiered

BUENOS AIRES.—After an absence of several seasons, Verdi's Aida returned triumphantly to the Colon's boards in a magnificent performance. The theatre's management succeeded in giving a completely new presentation of the popular work in its scenic conception and visual effects.

Hector Basaldúa and Carlo Piccinato were responsible for this "miracle". The former designed lovely new decorations which presented several successful innovations. The first picture was a gratifying achievement, with a clever Egyptian stylization in red with a black curtain at the back of the stage; in the Temple scene the altar appeared at the right side of the proscenium, so that the singers did not have to shout their parts from the back of the stage as usual.

The Triumphal Scene was a magnificent spectacle, in which the able direction of the *regisseur* Piccinato presented artistic groupings of good effect.

The cast was headed by a newcomer, Maria Caniglia, who gave a youthful and sympathetic portrayal of the protagonist. Vocally she displayed opulent tones of uncommon brilliancy and was greeted by the audience with enthusiastic applause.

The Radames was performed by Giacomo Lauri-Volpi, who was returning to Buenos Aires after an absence of five years. He scored an outstanding success with his magnificent singing of the Celeste Aida, displaying again his phenomenal high register of amazing volume.

Victor Damiani was an effective Amonasro; Fanny Anitua the Amneris; Giacomo Vaghi an imposing Ramfis of resonant tones; Gregori Melnik the King; and Maria Malberti voiced tunefully the music of the hidden priestess.

The ballet corps gave a good performance under the direction of Paul Petroff, with special success for Rosa del Grande, Lydia Galleani and Angeles Ruanova and Arture Pikieris. The chorus sang magnificently under the baton of Terragnolo and Tullio Serafin conducted with brilliancy the Verdi score.

FAUST PRESENTED

Gounod's Faust was offered with a cast headed by Vina Bovy, who gave a delightfully artistic delineation of the role of Margherita. Camil Rouquetty was the protagonist; Martial Singher the Valentine; Pierre Froumenty the Mephistopheles; and Lucienne Anduran and Liuba Schirmann, Siebel and Marta. The work of the chorus and the orchestra under the baton of Ferrucio Calusio was highly satisfactory.

TOSCA, A GALA NIGHT

Tosca was offered in the traditional Gala Night in commemoration of the Argentine Independence. The Colon's vast auditorium had the brilliant aspect of these memorable events, President Justo and his ministers occupied the official box and an enormous audience packed the theatre.

The performance opened with the National Anthem, sung by a chorus of the National Conservatory. The Puccini work was offered with a cast which included Maria Caniglia in the title role, Giacomo Lauri-Volpi as Cavaradossi and Carlo Galeffi as Scarpia.

Lauri-Volpi sang his part with vocal splendor, projecting tones of arresting dramatic power which stirred the audience. Miss Caniglia as the heroine displayed again the warm and brilliant timbre of her voice, earning an ovation after her singing of Vissi d'Arte. Carlo Galeffi's Scarpia is a familiar figure at the Colon, presenting an impressive portrayal of the part. Tullio Serafin conducted with fire, giving a vivid version of the score.

CASTRO BALLET PREMIERE

The premiere of the ballet Mekhane by Fifa Cruz de Caprile, with music by the Argentine composer Juan Jose Castro, was offered after the second performance of Tosca. Maestro Castro has written a score of modernistic facture which attempts to express the influence of machinery over the human world. The composer stated that he conceived the idea of writing this music in New York. The choreography by Paul Petroff follows the evolution of the steel man as conceived by Cruz de Caprile, a part successfully performed by Michel Borovski. Other leading roles were artistically done by Leticia de la Vega and Lida Martinolli well supported by the ballet corps. The decorations painted by Basaldua of original and modernistic design were a valuable contribution to the favorable reception of the novelty.

MONTEVERDI'S ORFEO SUNG

The Argentine's first complete hearing of Orfeo by Claudio Monteverdi was an artistic achievement of high order. It was given in the revision of Giacomo Benvenuti.

It is rather difficult to perform a work of this character, which is so entirely different to those which the artists are generally called upon to sing and act. However Tullio Serafin, who had offered this work in Rome in 1934, managed to present a dignified version of the admirable opus. The chorus, splendidly trained by Terragnolo, followed the interesting stage conception of the *regisseur* Carlo Piccinato, the ballet corps cooperated effectively under the direction of Paul Petroff, and the performance as a whole was excellent, aided by new decorations painted by Basaldúa presenting a series of *tableaux* of delicate color.

Carlo Galeffi was the Orfeo and the large cast listed Hina Spani (Silvia), Sara Cesar (Proserpina), Amelia Conte (Euridice), Felipe Romito (Pluton), Gregori Melnik (Caronte) and Alberto Lopez (Apollo).

RIGOLETTO WITH BOVY

Rigoletto, always an Argentine favorite, was the next performance with a cast which included Vina Bovy (Gilda), Carlo Galeffi (Rigoletto), Giacomo Lauri-Volpi (Duke), Giacomo Vaghi (Sparafucile) and Conchita Velazquez (Maddalena).

Mme. Bovy, always a graceful figure, sang her part with lovely voice and had ample opportunities to display her coloratura and lyric resources. She successfully handled all difficulties and always sang with beauty of tone and consummate artistry. Lauri-Volpi gave a brilliant performance of a role in which he has been frequently heard in this city. Carlo Galeffi presented an impressive portrayal of the title part, particularly notable in the dramatic line. Vaghi was in magnificent voice and Miss Velazquez was commendable as Maddalena. The sumptuous stage-settings painted by Basaldúa were again admired. Serafin conducted with authority.

Rigoletto was repeated for the Saturday series with a different cast. Margherita Carosio was the Gilda, Bruno Landi sang with musicianship and fine quality of voice the part of the Duke, and Horacio Gonzalez Alisedo made an excellent Sparafucile. The name part was taken as in the first performance by Carlo Galeffi.

FIRST HEARING OF LAPARRA SCORE

The local premiere of L'Illustre Fregona, by the French composer Raoul Laparra was an outstanding success. This work, which was first given in Paris in 1931, follows the famous novel of the same name by Cervantes.

Laparra has conceived a beautiful score; his music employs authentic Spanish themes which are magnificently developed with admirable continuity; the orchestration is always rich and of modern facture.

This work had been prepared under the direction of the composer who came from Paris, especially invited by the Colon Management to the *premiere* of his opus.

The cast was headed by Vina Bovy as Constanza la Fregona. The intelligent soprano was in exceptionally beautiful voice and was a lovely picture to see. Martial Singher sang with clarity and richness of tone the role of Lope. Camil Rouquetty was the Tomas. The large cast was completed by Lucienne Anduran (La Gallega), Amelia Conte (La Arguello), Liuba Schirman (Tia Juana), Clarita Carbonell (Carmencita), Pierre Froumenty (El Sevillvano), Felipe Romito (Corregidor).

There were lovely decorations made at the Colon, following *maquettes* by Georges

PLANS NEW YORK RECITAL

MONTGOMERY DAVIS,
baritone, is to be heard in New York recital in Town Hall in October. Mr. Davis has given programs in this country from coast to coast. (Photo by Lansing Brown.)

IRENE
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FRENCH COMPOSER-PIANIST SOLOIST OF ORCHESTRA SYMPHONIQUE DE PARIS

CECILE SIMON

The forthcoming season promises to be an extremely busy one for Cecile Simon, French composer. Her reputation as an interpreter of the classics is on a par with her renown as a composer, and her catalogue of compositions contains not a few outstanding successes. One of these, the opera L'Aumône de Don Juan (written for Emma Calvé, who sang parts of it in America) has been performed variously in France. Fleur de Pêcher (Peach Blossoms) another operatic opus by Madame Simon—English translation by Eugene Goossens—has been given at the Paris Opera, throughout France, and at Oslo, while other theatres are considering it for next season. Le Marchand de Regrets, libretto by Crommilynck, was conducted fifty times in Paris, by Vladimir Golschmann. Stage music for La Tragedie d'Alexandre, given at the Comedie Francaise, Paris, and a ballet entitled Le Baiser de Bouddah, performed in different French cities, are also very successful works of this composer. La Belle au Bois Dormant, libretto by Jean Richepin, which to date has not been performed, is under consideration for Canada and the United States.

Madame Simon has also produced signal symphonic works, these being given their first performances by such orchestras as the Monte-Carlo, the Colonne, Lamoureux, Pasdeloup (which brought out De l'Ombre à la Lumière, tone poem for cello and orchestra), and Orchestre Symphonique de Paris (which, under Monteux created Mystic and Profane). Both the French and foreign press have unanimously proclaimed the extraordinary personality of Madame Simon's compositions.

Mouveaux. The revolving stage was frequently employed, to the pleasure of the audience. The climax of the performance came in the third act, where the composer presents a real apotheosis of Spanish dances, which were alternately done in different sets, with special success for Clarita Carbonell, Consuelo García, Juanito García and the ballet corps.

It was a great premier altogether, and there was warm applause for the composer, the singers and conductor Ferrucio Calusio, who gave a spirited reading, with perfect cohesion among the artists, singers and chorus.

BARTLETT AND ROBERTSON

The notable two-piano artists, Ethel Bartlett and Rae Robertson, ended their highly successful season with a concert played for the Associacion Wagneriana at the Cervantes Theatre with a program which included Mozart's sonata in E major; Saint-Saëns' variation on a Beethoven theme; Debussy's Fêtes in a special arrangement by Maurice Ravel; Lindaraja (Debussy), scherzo and valse by Arensky and Ritmo (Danza Andaluza) by Infante.

All these compositions were meticulously executed and brought enthusiastic applause from the appreciative audience who recalled the artists many times for encores, which included a choral by Bach, gavotte by Gluck and a lovely version of La maja y el Ruiseñor by Granados.

The distinguished artists have left a deep impression in this city by their consummate art and musianship. Their concerts were always a success which aroused increasing interest, so that it was necessary for them to remain a month longer than they had planned.

The concerts offered by the choir of the Ratisbon Cathedral of Bavaria have been one of the highest artistic events of the season. The choir, a magnificent ensemble of male and children's voices, offered versions of works by Orlando di Lasso, Palestrina, Reger, Bruckner, Brahms, Des Pres, Nanini, Rheinberger, Haas and Kaminski. Their performances of ecclesiastical and secular music will be recalled as exemplary, for their magnificent sonority, musicianship and perfect cohesion. The conductor, Dr. Theobald Schrems, was acclaimed.

JORGE M. WHITE

APPEARS IN HOME CITY

PHYLLIS STAFFORD,

soprano, artist-pupil of James Massell of New York, gave a recital on July 1 at the Garret Club in her home city, Buffalo, N. Y. Her program included arias from Madam Butterfly and The Marriage of Figaro and songs by Donaudy, Lulli, Le Maire, Reichardt, Franz, Brahms, Rubinstein, Sinding and Ronald. Her accompainst was Nina Massell.

Town Hall Reports Near-Capacity Bookings for 1937-38 Season

Announcement of bookings in Town Hall, New York, was made by Kenneth Klein, newly appointed manager of the auditorium.

According to Mr. Klein, leases have been definitely signed for all evenings and Saturday and Sunday matinees (Christmas and New Year's holidays excepted), from November, 1937, through March, 1938. "More Monday to Friday matinee bookings for next season have been made thus far than at this time in any previous year," Mr. Klein states, "The popularity of the afternoon debut recital having been established with last season's record of sixty-five matinee rentals as compared with the previous year's thirty-seven.

"There are still, however, a few remaining open evenings for lease in October, 1937, and in April, 1938, as well as a wide choice of Monday to Friday matinees throughout the season. From time to time cancelled dates which may be re-sold become available to clients on a waiting list which has been established.

"In view of the foregoing report and the further information that more than two-thirds of the entire house for the Town Hall Endowment Series of Concerts has been subscribed, the coming season promises to be the best in the history of Town Hall. Judging from present indications, bookings for the 1937-38 season will surpass the record for 1936-37 which itself produced greater income than in any previous season, with a total of 536 events, attracting audiences totalling more than half a million persons."

The recital bookings, referred to above by Mr. Klein, do not include the daily morning lectures under the auspices of the League for Political Education of which George V. Denny, Jr., is director, the Community Church Sunday morning services, nor the Thursday evening broadcasts, known as America's Town Meeting of the Air, also directed by Mr. Denny.

Friml's Firefly Heard at Randall Island

Fortune Gallo's Randall Island venture is meeting with continued success, an audience of about 6,000 attending the opening performance of The Firefly on August 3, the old-time favorite operetta from the tonal pen of Rudolph Friml.

Lubia Malina looked attractive in the role of Nina and revealed an agreeable voice and charm of personality. Robert Schafer, as Jack Travers, sang acceptably and made himself a vivacious figure. Others in the cast were Sandra Ward, Maxine Castleton, J. Charles Gilbert, Jack Whitridge and Charles Galagher. The conductor, Pierre de Reader, had his orchestra and stage forces well in hand.

During the intermission, the Fokine Ballet gave a lively and brilliant performance of Scheherazade. Enthusiastic plaudits went to the operetta and dancing troupes.

L. L.

Victor Prahl in Recital at Smith College

NORTHAMPTON, MASS.—Victor Prahl, baritone, member of the Smith College faculty, gave a program in Sage Hall of the college. The recital was one of the notable events of the summer school session. Mr. Prahl revealed vocal beauty and smoothness and interpretative finesse in numbers by Bach, Handel, Haydn, Mozart, Beethoven, Erich Wolff, Richard Strauss, Joseph Marx, Louis Aubert, Gabriel Grovlez, Aurelio Giorni, Ross Lee Finney and Werner Josten. His efficient accompanist was Marion Kahn Berkley.

W. L.

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DRESDEN—"A very interesting Concert that brought the guest Conductor a decided success."—*E. S., Dresdner Nachrichten.*

BERLIN—"His interpretations are full of elan and at the end of the Concert he shared six curtain calls with the orchestra."—*Dr. Leopold Schmidt, Berliner Tageblatt.*

VIENNA—"Waller given great ovation after his performance of Mahler's Fourth Symphony."—*Cable to New York Herald from Vienna.*

CINCINNATI—"The Concert was a real triumph to his ability as a director of Orchestra."—*Nina Pugh Smith, Cincinnati Times Star.*

CHICAGO—"Dr. Waller is a leader born and bred. . . . I unhesitatingly pronounce him ranking among the leaders in the profession. He has the authority, the vision of the experienced leader of men, a firm reliable beat, superb rhythm, elasticity, imagination."—*Herman Devries, Chicago American.*

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Stock Returns to Lead Last Program in Ravinia Series

Conductor Warmly Greeted Following Illness—Fritz Reiner Has Ovations—Schipa Guest Soloist at Grant Park

CHICAGO.—The Ravinia Festival was terminated successfully with an extra concert directed by Frederick Stock on August 8. Before this concert, Willoughby G. Walling, chairman, informed the public that another series has been arranged, to begin about July 1 next year and continue for eight weeks.

Conductor Stock, after an absence of six months due to a severe illness, returned fully recovered to close the festivities and to receive every mark of respect and admiration from an audience bent on paying homage. He rewarded his hearers with as fine a program as any he has presented in his long and useful career.

Fritz Reiner made his debut here on August 5. This gifted director again presided over the Chicago Orchestra on August 6, 7 and 8 (matinee). None of his predecessors received such acclaim as was his during and after each concert. At the end of his engagement the audience stood up and shouted its *bravos* with the orchestra standing at attention.

GRANT PARK PROGRAMS

Nightly enormous crowds gather around Grant Park Band Shell to hear bands and soloists as well as symphony orchestras directed by renowned luminaries of the baton. Among these are Frederick Stock, Hans Lange, Richard Czerwonky, Jerzy Bojanowski and Dino Bigalli, who led in turn the Chicago Symphony, Philharmonic and Civic Opera orchestras. The attendance has been far in excess of last year. Rubinoff and his violin, and Schipa with his art, brought record crowds of over 100,000 fans. Yet Jane Ross (who made her debut with the Philharmonic Orchestra, Czerwonky conducting), Freda Draper, Morton Manet, Frederick Schweppe, Kathryn Witwer, have sufficient followers here to fill the 20,000 free seats and on each of their appearances.

HERMAN DEVRIES' SONG FESTIVAL

Mr. and Mrs. Herman Devries presented their large class of students in a song festival, on July 28 and 29 in the Francis I Room of the Congress Hotel. The first evening was devoted to children from eleven to sixteen, who sang classics with the aplomb and ability of grown-ups, and some mere infants offered coloratura arias to the astonishment of 400 listeners.

Lack of space forbids long review, but all the students won laurels for their superb demonstration, which reflected credit not only upon themselves but upon their able mentors. Those heard were: Regina and Maria Gallegher, Jacqueline Feurman, Dolores Hicks, Arthur Kerchner, Rosalie Nachmanson, Henry Bernstein, Barbara Edwards, Betty Stubbs, Richard Wojeck, Mamie Cannon, Clara Bruch and Jean Shearer.

On the following evening, Grace Bradley, Sylvia Ringlas, Jess Daro, Marjorie and Henry Eliason, Jeannette Levin, Janet Schultz, Madelain Carrol-Gorman, Frances Malloy, Mary Ford, Martha Sutton, Louise Pressman, Alma Johnson, Leafay Mead, Morton Manet, June Rutherford, Dessan Kirk, Helen Margoline, Mrs. Wayland Brooks, Florence Kass, and Ivy Shearer, most of whom are professional artist students upheld the high standard of the studio.

ELSE HARTHAN ARENDT'S RECITAL

One of the interesting recitals given this summer was that of Else Harthan Arendt at Sherwood Recital Hall on August 10. Bach, Schubert, Strauss, Debussy were excellently interpreted with a luscious quality of tone and with excellent diction. Many encores were granted at the close of her well built program.

SAMPLE SUMMER SCHOOL

John Dwight Sample has closed his studios in the Fine Arts Building for four weeks to reopen on September 13. Among those who came for his summer term were: Mildred Cook, Denver Woman's College, Denver, Colo.; Anne Hoffman, Wheeling, West Va.; Aurora Garcia, Kingsville, Tex.; Virginia Richards, Louisville, Ky.; Roe Marston, Pittsburgh, Pa.; Lockwood Wiley, Champaign, Ill.; Lawrence Waite, Milwaukee, Wis.; Opal McKray, Chillicothe, Ill.; and Ruth Rowland, State Teachers' College, Chico, Calif.. Active Sample pupils include Edward Stack, baritone, fulfilling an extended engagement with the Heidelberg Octet. He has sung at three of the summer park series, Jackson Park, July 25; Grant Park, August 8 and Garfield Park, August 15. Elva Gamble, soprano, appeared at Jackson Park on July 4 and Garfield Park on July 25 and August 1.

RADIE BRITAIN WORKS HEARD

Radie Britain, composer, who has spent some time recently at Polo Duro Canyon, Texas, while completing an orchestral composition, had several of her songs performed at the Texas Centennial Exposition. Richard Czerwonky, in a recent Grant Park concert in Chicago, played her Heroic Poem.

THE BOORASES IN RECITAL

Marion Schroeder Booras, soprano, and Minas Booras, baritone, were heard in joint recital in Sherwood Recital Hall on August 5. Mrs. Booras, charmed by the beauty of her song, clear diction and authoritative interpretation. Mr. Booras' singing of the Largo al Factotum was masterfully delivered.

DE SELLEM STUDIO

Many pupils from the De Sellem studios are active. Blanche Frye is with Pickett's White Huzzar Band; the Gale Sisters Trio is appearing with Don Bestor's Orchestra at the Medinah Club and is heard nightly over CBS air-waves. Irene Hulme is on tour with an ensemble; Margaret Thurston, sang for the Chicago City Opera Club in Evanston on July 26; and Jeanne Devaney was a prize winner on the Morris Sachs Opportunity Hour July 11.

Sister Mary Judith, head of the voice department at St. Mary's in South Bend, studied with Miss de Sellem this summer. At the close of the master class at the American Conservatory, Miss de Sellem left for a holiday on the Chipena Reservation in Minnesota.

SAVINE LOCATES IN CHICAGO

Alexander Savine, vocal pedagogue, opened his master course here on August 9. Ten years ago Savine resigned from the Juilliard Institute of Musical Art as the general director of the opera department to conduct his master classes throughout the South.

BLANCHE SLOCUM PRESENTS OPERA

Blanche Slocum, musical director at Navy Pier, has presented six operettas this summer. The series is under the auspices of the Drama League (Mrs. Fred Vogelback, chairman of the executive committee). Miss Slocum introduced seventeen of her pupils to a Chicago audience in the Little Theatre on August 8.

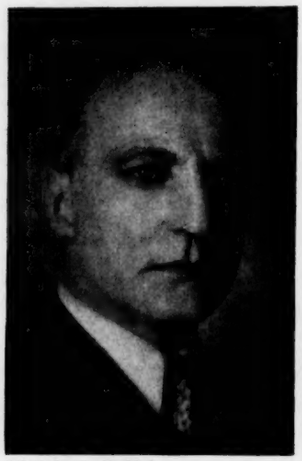
FLORENCE KASS SINGS WITH BANDS

Florence Kass, mezzo-soprano, made two successful appearances as soloist with the Thaviu Band at the Garfield Park Band Shell and with the Cavallo Band at Jackson Park on August 8 and 15 respectively. Besides singing operatic arias she was heard with Dessan Kirk, baritone, in duets from old and modern operas.

RENÉ DEVRIES

Hess Joins Faculty of Chicago Conservatory

Hans Hess, known in musical circles as cellist and teacher, has become affiliated with the Chicago Conservatory where he will begin an exclusive teaching engagement in September.



(*Photo by de Gueldre*)

HANS HESS

Born in Kiel, Germany, where his first musical training was obtained, Mr. Hess came to America at an early age to make Chicago his home.

Graduates from his class have appeared on the concert platform, many hold positions in leading symphony orchestras and others are teachers in universities and music schools throughout the country.

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Multnomah Stadium Has Brilliant Guests

Iturbi, Golschmann Conduct—John Charles Thomas Sings with Orchestra

PORTLAND, ORE.—Three musical personalities gave enormous impetus to the drive to arouse enthusiasm for Portland's second series of Multnomah Stadium Concerts. Vladimir Golschmann, Jose Iturbi and John Charles Thomas are the members of this triumvirate, and it's a toss-up which of the three made the most profound impression.

Thomas and Golschmann appeared jointly on July 19, the one as soloist, the other as conductor; Iturbi having no soloist to share with, wielded the baton on July 26. Both performances took place while the United States fleet was in the harbor, and both times the skies were ablaze with shafts of light projected from the batteries aboard the ships. This collaboration of musical genius and Uncle Sam's war-dogs provided the crowds with a never-to-be forgotten experience. 13,000 turned out to hear Golschmann and Thomas; and nearly the same number were in evidence to pay homage to Iturbi.

MUSICAL FARE

Thomas was in prime voice and regaled his hearers with almost an overdose of arias—from Traviata, Tannhäuser, Carmen, Barber of Seville, Pagliacci and Masked Ball. Golschmann did not have full opportunity to exhibit his exceptional qualities as a conductor, save, perhaps, in an eloquent reading of the Egmont Overture.

Iturbi achieved results with the orchestra which, in consideration of the limited rehearsal time, were almost miraculous. His program included Beethoven's fifth symphony, Granados' intermezzo from Goyescas, the Prince Igor dances, the overture to Oberon and Liszt's Les Preludes.

D. L. P.

CHICAGO RECITALIST

HENIOT LEVY

gave a recital in Kimball Hall, Chicago, on July 7 under the auspices of the American Conservatory of Music. Mr. Levy played works by Beethoven, Chopin, Brahms, Liszt and Rubinstein.

New Project for Rural Districts

LEXINGTON, KY.—Frank L. McVey, president of the University of Kentucky, announces that a $10,000 grant has been made by the Carnegie Corporation of New York to the university to make a study of the possibilities of an educational program of community music using rural and urban regions of Kentucky as a laboratory.

Dr. Willem van der Wall, of Columbia University, has been appointed to head this project at the University of Kentucky. The plans call for the working out of a program which will be acceptable to other states. The first step is to develop music as a form of community culture by means of agencies established by the university throughout the state.

A three-year course is planned in which the first year will be devoted to emphasizing music as a factor in life. The second year is planned to develop leaders and to build an organization extending music into the rural districts. The third year is to present the complete curriculum with materials, procedure and methods as evolved from the experiences of the first two years.

M. D.

Choral Concert Presents Soloists and Quartets

Organist Gives Recital—Pupils Active in Summer Program

GRAND RAPIDS, MICH.—The choir of Central Reformed Church directed by Charles E. Vogan, gave a concert in Central Reformed Church of Grand Haven. The soloists were Elizabeth Pedley, Angeline Smits, Ethel Venema, Angeline Van Putten (who sang an original composition by Mr. Vogan) and Leo Tepaske. Assisting were two quartets; one comprising Miss Van Putten, Mrs. Cornelius VanderNaald, Peter Van Horn and Carroll Herlein, and a male quartet of Mr. VanderNaald, Paul Verseput, Howard Ziel and Howard Kemp.

Augusta Rasch Hake presented eleven juniors and eight seniors in a piano recital at the St. Cecilia Building. The assisting soloist was Mrs. Hugh Blacklock, soprano.

Thelma Hendricks, assistant organist and pupil of C. Harold Einecke at Park Congregational Church, gave her annual recital there. Her program included several Bach chorales, preludes and Boellmann's Suite Gothique.

Chester Berger, pianist and director of the Berger School of Music, has been giving a series of recitals featuring pupils of Mamie M. Sheldon, Frances M. Berger and Albina Kowalkowski, who are members of the faculty.

H. B. R.

N. Y. University Chorus Heard

New York University's chorus of 200 voices was heard in an informal program on August 12 at the Education Building of the university. Noble Cain was the guest conductor, leading the group in an American list which included numbers by Elinor Warren, Joseph Clokey, F. Melius Christiansen, David Hugh Jones and himself. Among post-intermission offerings were an example of Mozart's sacred writing and the Sanctus from the Bach B Minor Mass. Under Mr. Cain's expert guidance the chorus sang with full and malleable tone and assured effects, all the more remarkable because they had only a few rehearsals. The able accompanist was Frank H. Luker.

M. L. S.

Of Thee I Sing Staged at Randall's Island Stadium

The fourth production of the season, Of Thee I Sing by George Gershwin, with book by Kaufman and Ryskind, and lyrics by Ira Gershwin, was offered during the week opening August 17 at Randall's Island Stadium by Fortune Gallo and the Schuberts. The same production had been seen the previous week at Jones Beach, N. Y. The audience, estimated at 10,000, gave the performers a hearty reception. Chief roles were filled by John Cherry, Jack Sheehan, Diana Gaylen and Vivienne Segal. Pierre de Reader conducted the orchestra. A special feature of the performance was the dancing by the Fokine Ballet of Dukas' Sorcerer's Apprentice during the intermission.

R. M. K.

Anna Sacchi Soloist with Providence Orchestra

NEWPORT, R. I.—The festivities during the week of the boat races terminated with a concert in the Casino on August 8, when the Providence Symphony Orchestra, under the direction of Wassili Leps, gave an interesting program with a young Italian-American harpist, Anna Sacchi, as soloist. The orchestra played admirably and was well received by the large audience.

ANNA SACCHI

Miss Sacchi played a Handel concerto for harp and orchestra, in which she revealed supple technic and inherent musicianship. She was recalled several times and was obliged to play an encore, Etude de Concert by Tournier. Miss Sacchi is a scholarship pupil of the educational committee of the New York Philharmonic Orchestra and has had all her training under Djina Ostrowska. She is also a member of the Pro Arpa Quartet.

M. B.

Cecilia Music School Has New Director

Elsa Alsen, operatic soprano, has been appointed director of the Cecilia Music School of Madonna House in New York City. Mme. Alsen came to America with the Wagnerian Opera Company in 1923 and toured from coast to coast singing the roles of Isolde, the three Brünnhildes, Fidelio and Senta under the direction of Leo Blech and Eduard Möricke.

Mme. Alsen remained in the United States when the Wagnerian Opera Company disbanded, becoming a citizen, and since then has been heard repeatedly as soloist with all of the major orchestras under such conductors as Toscanini, Walter, Koussevitzky, Stokowski, Stock, Sokoloff and Gabrilowitsch. She has sung Wagnerian roles with the Cleveland Orchestra and Artur Rodzinski in operatic performances in that city and was a leading member of the Chicago Civic Opera Company for two seasons.

Mme. Alsen assumes her duties immediately and is assembling her faculty of prominent pedagogues. Courses are to be offered in piano, voice, violin, wind and brass instruments and lectures are to be given in the history and appreciation of music as well as in theory and composition. Recitals will be given at the school during the season by eminent artists.

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Bruckner Honored by Festival at Linz

Ormandy, Weissbach, Kabasta Conduct—Visits to Steyr and St. Florian

LINZ.—This year the town of Linz for the third time invited lovers of Bruckner's music to celebrate the master in his native heath, the week-long program including trips to places where Bruckner had lived and worked, such as Steyr and St. Florian. The concerts were directed by Eugene Ormandy, Hans Weissbach and Oswald Kabasta.

The opening night, Eugene Ormandy gave a splendid reading of Beethoven's eighth symphony, followed by an equally stimulative interpretation of Bruckner's fifth in its original version. The first movement was especially well played, Ormandy giving it much richness of color and formal clarity.

AT ST. FLORIAN

Next day St. Florian was the setting for the Missa solemnis in B minor, a composition of youth without great importance, excepting the Credo, prophetic of the future master, the other parts being conventional church music. The undeveloped Bruckner was heard once again that day when the second symphony was conducted by Weissbach, who succeeded in bringing out whatever good this poor work has. Weissbach also led the following concert: Schubert's C major and Bruckner's sixth.

THIRD SYMPHONY

At the last concert, the Vienna Philharmonic Orchestra, under Kabasta, played Bruckner's third. One of the best of his nine, the work is as a whole one of the most consequential and inspired products of Bruckner's genius. Its line of development leads steadily from dark to light, from sorrowful minor to shimmering, glowing major, the festival thus ending in an atmosphere of sunshine and joy.

BENGT PLEIJEL.

Hoyen Appearing in Caracas, Venezuela

George Hoyen, young American conductor, now touring South America as guest conductor, recently arrived in Caracas, Venezuela, after giving an extensive series of concerts in Bogota, Col. His schedule in Caracas includes radio and special concerts. He also is offering solo viola recitals.

Edward Meltzer Sails for European Engagements

Edward Meltzer sailed for Europe on the SS. Europa on July 24, following an active season in Chicago and the Middle West as guest conductor, and including a five weeks' master school for conductors at

EDWARD MELTZER

the Baylor University in Texas as well as a series of lectures on orchestration at the Sherwood Music School in Chicago. Mr. Meltzer will fulfill engagements in music centers of Europe and returns to Chicago September 20 for a limited number of engagements as conductor and lecturer.

Mr. Meltzer was born in Chicago of German-American parentage. He studied conducting and interpretation of symphonic literature with Dumont, conductor of the Chicago Philharmonic Orchestra, Innes of the Denver Symphony Orchestra, opera with Peroni of the San Carlo Opera and oratorio with Lutkin of the North Shore Music Festivals. He also consulted with such men as Weingartner, Scherchen, Baumgartner, Kunwald, Prevost and worked in harmony, counterpoint, fugue and composition with Oldberg, Otterstrom, Keller, Goodell, Mondrone.

Mr. Meltzer has a repertoire of over 500 symphonic works, thirty-five operas, twenty operettas as well as thirty oratorios. He has conducted the Meltzer Little Symphony, the Omaha Philharmonic Society, Omaha Musikverein, a massed orchestra of 600 players at the Chicago World's Fair in 1933, radio programs from Chicago, Omaha, Waco and other cities. He is professor of conducting at the Baylor University and head of the department at the Sherwood Music School in Chicago. He is the author of many articles and has been awarded the M.B. in conducting and orchestration; M. M. in music composition and education. A. B. in languages, humanities, arts and sciences. He is a member of Phi Beta Kappa, Phi Mu Alpha (Sinfonia), Scabbard and Blade and of the Chicago Bohemians.

Contralto Engaged by Ex-Governor for Reunion of Lebanon Graduates

LEBANON, O.—Marjorie Squires, contralto, opera and concert singer, who had been engaged by former Governor Myers Y. Cooper, sang for the reunion of graduates and former students of the old National Normal University held on August 12 and 13. Gov. Cooper is president of the reunion committee.

Anita Cleary, Oxford, O., music director of the Lebanon Schools, succeeds Effie Koogle who has resigned as organist of the Lebanon Methodist Episcopal Church which she served for forty years. M. D.

Pop Concerts in Third Season at Providence

Audience Enthusiastic—New Director for Hartford School

PROVIDENCE, R. I.—The third season of Pop Concerts opened at Newport's Casino with forty members of the Providence Symphony Orchestra, conducted by Dr. Wassili Leps. Popular overtures, opera, jazz and symphonic music constituted the program which the orchestra played with spirit, good tone and intonation. The Faust Fantasie (Gounod), the *andante* from the fifth symphony, the *pizzicato* from the fourth symphony (Tschaikowsky) and The Flight of the Bumblebee (Rimsky-Korsakoff) were received with enthusiasm.

Paul Velucci, concert pianist and teacher, has been named director of the Hartford School of Music. When a youth of fifteen he gave his first public recital at the Providence Plantations Club and his advancement has been furthered by many teachers both in this country and abroad in Paris, Munich and Rome. B. N. D.

Bustabo to Be Soloist with N. Y. Philharmonic

Guila Bustabo, eighteen-year-old American violinist, has been engaged to appear as guest soloist with the New York Philharmonic Orchestra on February 13. Miss Bustabo has been in Europe for the past three years, where in addition to her own recitals she has been guest soloist with Sir Thomas Beecham and the London Philharmonic Orchestra, Willem Mengelberg and the Amsterdam Concertgebouw, Albert Coates and the London Symphony, Hermann Abendroth and the Berlin Philharmonic Orchestra.

Georges Miquelle in Broadcasts

Georges Miquelle was soloist with the Chautauqua Symphony Orchestra on August 15, playing the Mozart-Cassado concerto, Albert Stoessel conducting. This concert was broadcast over NBC networks. Mr. Miquelle gave a recital on August 22 for the Canadian Broadcasting Commission, from its Toronto studios. The program comprised the Boccherini sonata in A major, followed by Malaguena by Albeniz. Mary Manning accompanied Mr. Miquelle at the piano.

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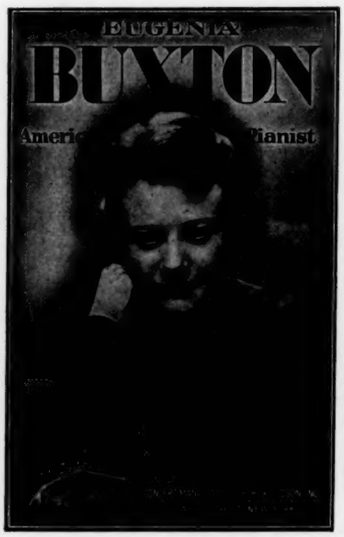

Musical Lawn Party Attracts in Baltimore

Local Music Lovers Enjoy Varied Program Material—Two Bands, Soloists, Talking Movies

BALTIMORE, MD.—A mellow-looking, full moon beamed down benignly on the annual Musical Lawn Party held in Druid Hill Park on July 21. According to Frederick R. Huber, director of the Municipal Department of Music under whose auspices these popular and eagerly awaited affairs are held, the audience this year was the largest ever to turn out for a Musical Lawn Party. The beauty of the night was not the only factor that induced the large turnout. The principal soloist was Mary Lida Bowen, young Baltimore soprano, who in April of this year won the first prize in voice offered by the National Federation of Music Clubs. She sang Micaela's aria from Carmen and H. Lane Wilson's Carmena, receiving much applause in both instances.

TALKING PICTURES

As always on these occasions, the two bands functioning under the Municipal Department of Music were massed and the two conductors, Robert V. Lansinger and Newman C. Holmes, alternated in directing the groups. Kenneth C. Clarke, a fixture at these lawn parties, came down to direct the community singing which ranged from the Municipal Anthem to The Merry-Go-Round Broke Down, with many stops at popular points between. Talking pictures, some of them in color, were also woven into the richly varied program which made a hit with the audience spread over the soft green lawns stretching down from the Mansion House to the enormous bandstand erected for the occasion. Many distinguished guests from out of town were in the audience.

CONCERTS AT PEABODY

Members of the faculty of the Peabody Summer School have been giving highly successful Sunday evening recitals before audiences that have taxed the Peabody Concert Hall to its fullest capacity. On several Sundays, large numbers have been turned away. The summer series was opened on July 11 by Reinald Werrenrath, who joined the faculty for the first time this summer. Frank Bibb supplied the superb accompaniments for the recitalist. Mr. Werrenrath was also assisted by Louis Robert, organist, and a string quartet, many of them drawn from the faculty. The audience derived much pleasure from the program which in addition to Handel, Strauss, Mozart, Schubert and Grieg, also included the Rogers-Hart All Points West.

On the following week, the Sunday evening recital was given successfully by Louis Robert, organist; on July 25 by Frank Gittelson; and on August 1 by Pasquale Tallarico, pianist. There is little musical activity in Baltimore in the summer and judging from the large audiences which have turned out for the Peabody series, it seems that something more might be done for the musically hungry who are left stranded on barren sands during the humid summer months. G. K.

ON HOLIDAY

GLORIA PERKINS, youthful violinist, is spending her vacation in the Blue Ridge Mountains.

CONDUCTS AT SARATOGA

F. CHARLES ADLER, director of the eight concerts sponsored by the State of New York under the Saratoga Spa Commission in September. Several new American works will receive their premiere at this festival. Mr. Adler, a native of London, has conducted extensively abroad, including one season at the Bayreuth Festival. His American associations have included the conducting of the last opera tour of Johanna Gadski. (Photo by Willinger, Berlin.)

Eighteenth Century Singers Present Old Music

Music of past centuries comprises the programs of the Eighteenth Century Singers of Chicago. Each member of this group —Mary O'Leary and Leota Holton, sopranos, and Ethel Swindelle and Sally Radoff, contraltos—is a soloist with oratorio, concert, light opera or church achievements to her credit.

In a recent interview Erma Rounds, the director and accompanist, said, "We have one common ideal—to bring music of past eras to modern audiences in the charming vocal ensemble of the days of the hoop skirt and the powdered wig. And I delve into the archives for ancient music with which to enrich the programs.

"I believe there is no music of more appealing variety in subject, style and mood than that of the past centuries. The rounds, catches, madrigals, glees, folk music and arias from cantatas and comic operas of bygone days from which our programs are drawn represent the refined lyric art of other days. Some of this music is so old as to seem new to modern audiences".

Miss Rounds' researches into the vocal literature have led her back through seven centuries. No music later than the eighteenth century finds place in the Eighteenth Century's Singers' repertoire. The program is enhanced by the singers, hoop skirts and white wigs of the period of Madam DuBarry. Programs are being prepared for many clubs, universities and courses for whom the Eighteenth Century Singers are to appear next season. J. C.

Chester Barris, American Pianist, to Play in Europe

Chester Barris, American pianist, sails for Europe on September 22, to give concerts in Stockholm, Copenhagen, The Hague and London. His recital tour, booked by Wilfrid Van Wyck, European manager, will mark the pianist's first appearances abroad. Next winter he plans to give a New York recital, also resuming teaching, November 1.

The young artist related that it was owing to the interest shown in his work by Josef Hofmann, who first granted him an audition several years ago, that the European tour was arranged. "Mr. Hofmann," he said, "when I told him of my plan to play abroad, kindly recommended my work to Mr. Van Wyck, who on his last American visit came up to Westchester to hear me in recital. This interest of the great pianist was all the more generous because I had never studied with him."

Mr. Barris is a native of New York City and studied with Ernest Hutcheson and Josef Lhevinne. For the last few years he has been active in and around New York as a concert pianist and teacher. A graduate of the City College of New York, with the degree of B. S., in music education, he first studied to be a mechanical engineer, but subsequently devoted all his time to music. He is the author of articles on piano technic published in magazines, and has written a work on Keyboard Harmony for Beginners. Last summer he appeared as soloist in the Tschaikowsky concerto at a Naumburg Concert in Central Park, New York, before an audience of 10,000. R. M. K.

South Africa Orchestra Wins Response

Conductor Features Elgar—Recital by Elman

CAPE TOWN.—The 949th Thursday Night Subscription Concert of the Cape Town Municipal Orchestra marked the end of its present season. William Pickerill conducted, and an unusually large and appreciative audience attended.

The program opened with a work in which the orchestra always excels, Meistersinger overture, followed by a feeling interpretation of introduction and allegro for strings by Elgar. Mr. Pickerill is a devoted Elgar admirer and can always be depended upon to conduct him with skill and conscientiousness. The third item was Dukas' L'Apprenti Sorcier.

ELMAN TO BE HEARD

The "big" number of the evening was Tschaikowsky's fifth symphony, with its nostalgic and beautiful strains. Cape Town's music lovers were treated to a superb reading of the Russian masterpiece —a fact attested by the long and vociferous applause that burst forth at the conclusion.

The orchestra has now gone on vacation, and meanwhile, to fill in the gap, there will be some interesting recitals, notably one by Mischa Elman, who is now touring the country. REDER WEIL.

Stell Andersen at Paris Exposition

Stell Andersen, American pianist, has been engaged for a concert at the Paris Exposition on October 31. On October 24 she is to be guest soloist with the Paris Symphony Orchestra under Pierre Monteux, for the Beethoven Festival.

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LILY PONS
arriving by TWA plane in Los Angeles for her engagement to appear as soloist on August 13 at the Hollywood Bowl, with Andre Kostelanetz conducting. (Photo by Otto Rothchild, Hollywood.)

DR. HANS KINDLER,
conductor of the National Symphony Orchestra of Washington, D. C., with a group of Chicago Junior League Debutantes at the Morrison Hotel. Dr. Kindler visited the Illinois metropolis to conduct the Chicago Symphony Orchestra in a series of concerts at Ravinia Park.

MR. and MRS. LAURITZ MELCHIOR
at their European summer home in Chossewitz, after a successful afternoon of sport on their hunting preserve.

(Left) GUILA BUSTABO with ISSAY DOBROWEN,
under whose baton she appeared recently in Holland.

DR. JOHN WARREN ERB
rehearsing the New York University Symphony Society, with Felix Mendelssohn, cellist, as soloist. The concert took place on August 6.

OPERAQUATIC STAR
Julia Peters, concert and opera singer, swimming at Lake Placid.

MEMBERS OF THE FACULTY OF WESTERN MUSIC CAMP,
General Grant National Park, Calif. Left to right, L. E. Penniman, teacher of woodwind instruments; Charles Wakefield Cadman, composition; Wilma Souvageol, piano; Anna Kyle, choral and vocal departments; Major Earl Dillon, director of the camp and teacher of brass and woodwinds; Will Hays, violin.

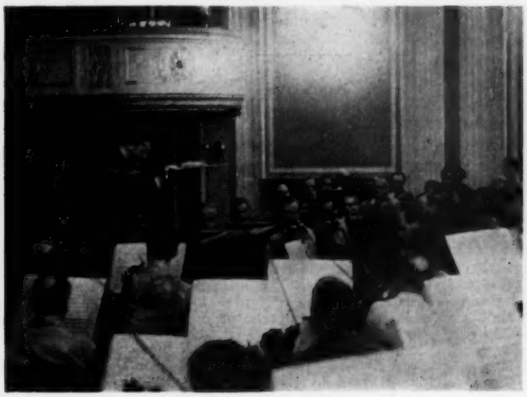
JOSEF and ROSINA LHEVINNE
in front of the Fine Arts Center Theatre in Colorado Springs, Colo., where they gave a two-piano recital.

FABIEN SEVITZKY,
conductor of the Indianapolis (Ind.) Symphony Orchestra, at Weston, Mass., at the estate of Mr. and Mrs. Lincoln Filene, where Mr. and Mrs. Sevitzky were guests. Mr. Sevitzky went from there to conduct the fifth New Hampshire Music Festival at Little Boar's Head, N. H.

A REHEARSAL OF FIDELIO AT SALZBURG
Left to right, Lotte Lehmann, Helge Roswaenge, Dr. Lothar Wallerstein (stage director), Carl Bissuti, Alexander Kipnis and Harriet Henders. Toscanini is seated in the foreground. (Photo © by Pictorial Feature Service.)

TOSCANINI ELUCIDATES
his conception of a passage to the Salzburg orchestra. (Photo © by Pictorial Feature Service.)

EZIO PINZA
in the title role of Don Giovanni at the Festspielhaus. (Photo © by Pictorial Feature Service.)

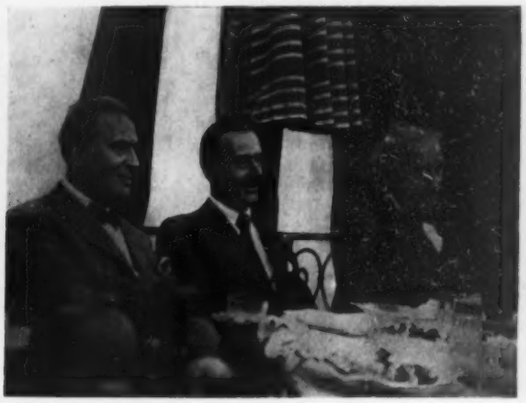


ARTUR RODZINSKI
directs a rehearsal of the Vienna Philharmonic Orchestra at the Festival. (Photo © by Pictorial Feature Service.)

A GROUP OF FESTIVALITES,
including Lotte Lehmann, soprano of the Metropolitan Opera; Alexander Kipnis and Piero Biasini, all singers in this season's Festival and Mme. Toscanini. (Photo © Pictorial Feature Service.)

MAX REINHARDT
directs a rehearsal of the drama Faust. (Photo © by Pictorial Feature Service.)

DUSOLINA GIANNINI
at the Festival. (Photo © by Pictorial Feature Service.)



AT TEA WITH BRUNO WALTER.
Left to right, Mr. Walter, Thomas Mann and Arturo Toscanini. (Photo © by Pictorial Feature Service.)

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Review of the World's Music

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NEW YORK SEPTEMBER 1, 1937 No. 2946

In radio, the prevalent vocal custom seems to be for females to bawl like baritones, and males to sigh like sopranos.

—o—

Aiding the Local Artist

The enterprising Bergen County branch of the New Jersey Federation of Music Clubs has evolved a plan for an artists' bureau that may well furnish a model for other sections of the country. It is planned to aid the state's artists by listing local professional talent for the guidance of organizations such as clubs, giving concerts in the locality. Artists must belong to the State Federation, either through some group or individually.

It is reported that the bureau will operate on a non-profit basis, its services dedicated to New Jersey musicians. A small percentage of the fees received by the artists is to be contributed for its expenses. Letters will be sent to the heads of federated clubs in the district, embracing Bergen, Passaic and Hudson counties, explaining the plan in detail, and asking for a contribution of ten cents from each member. This will supply a small fund to start the activities of the bureau.

In connection with the project, the hope is expressed that resident artists, because of the local interest in their activities, will have as large a drawing capacity as some of the more prominent "names" in the musical world.

It is an interesting experiment, worthy of imitation on a large scale. Such a plan offers a possibility of increasing opportunities for the resident artist of mature equipment, who often lacks the chance to present his work to the public under the commercial system governing the bulk of concert-giving.

Evolution of the Piano

Comment has already been made in these columns on the gratifying showing made at the thirty-sixth annual convention of the National Association of Music Merchants, held in New York late in July.

Some statistics remain to be noted—highly encouraging ones for the spread of musical culture in the home centres. The Digest (New York), a publication that has resulted from a merger between Review of Reviews and The Literary Digest, reports that during 1937 the manufacturers expect to produce 130,000 pianos with a retail value of sixty million dollars. In unit volume, this production exceeds that of the previous year by thirty per cent and will be six times that of 1932.

To attract prospective purchasers, the manufacturers have improved their instruments both in tone quality and in new types of construction. The piano has changed its size and shape to a more compact design; modern models and period styles are being stressed. In the former class, one firm has produced an instrument that is transparent, made of a cellulose acetate composition. Most novel of all is the piano equipped with an electronic pickup, which obviates the sounding board and transmits tones from each string to an amplifier, with the result that the volume can be automatically controlled. The far-reaching effect this may have on technic of performance can be conjectured.

These improvements augur a new period of activity in the production and use of a noble instrument. Much of its literature derives from a golden musical past, but it will doubtless evolve new cycles of expression in the adventurous years that lie ahead.

—o—

The Tooth of Time

In the year 1820 a writer for the London Musical Review criticized some of Beethoven's new compositions in exactly the same way that the critics of today find fault with works of the present moment:

During the season, there have been, of course, some novelties in composition. A symphony of Mr. Spohr was well received, but did not excite extraordinary sensation. A quartet of Mayseder, with regard to extravaganza, out-Beethovened Beethoven; but it had little of his genius, his richness of combination. It is one of the things most calculated to make even enthusiasts feel that in music, as in life, good sense is indispensable to real excellence. It is, however probable that the taste for romancing will be pushed into yet stronger absurdity before the perverted judgment of the many will be corrected and brought back to truth.

Perhaps no more sufficient proof is necessary than the comparative tameness with which Mozart's symphony in C was received, and the applause lavished on Beethoven's in C minor. Insensibility to so perfect a work can only be accounted for by this rage for extravagance. . . . This same evening offered a concerto by Beethoven, performed for the first time in this country by Mr. Neate. Beethoven wrote it expressly for him; but his slovenly habits of execution were unequal to the task. The *tutti* introduction is fine and the executive parts for the piano very various, very difficult, and at times very effective, although frequently incongruous. Mr. Neate played with remarkable brilliancy, and was greeted with never-ending applause.

Beethoven's music does not appear extravagant to us. In fact, a good deal of it is old-fashioned to our ears. But there is one remark in the foregoing quotation which we ought to remember: "in music, as in life, good sense is indispensable to real excellence." Beethoven invented new effects which the critics of his day hardly knew how to estimate. The young composers of the period seized on several of the master's innovations and carried them to extremes. When the public got used to the Beethoven novelties they found them good. But those of the extreme writers soon became wearisome and were dropped. That is why so many composers who make considerable stir in their own time are frequently forgotten in the next generation. The exaggeration of their effects makes them much talked about for a while and causes them to be entirely forgotten soon after.

Several composers at present are far more extreme and sensational than Wagner. They get talked about and awaken much curiosity, but most likely will be found only in musical dictionaries when the works of Wagner are played as old classical music.

The critic who wrote for the London Musical Review in 1820 complained of the tame way in which Mozart's C major symphony was received, and then tried to account for it by saying that the public had a rage for extravagance and therefore applauded Beethoven's C minor symphony vigorously. That critic did not take into consideration the pressure of Beethoven's fuller orchestration and greater sensational appeal. Mozart's C major symphony is as remarkable a work of art now as it ever was, though it does not excite our nerves now as it used to stimulate those of the listeners who had never heard the intensities of expression and loudness of our twentieth century scores. Mozart's music suffers by comparison with such works to a certain extent as Wagner's Tristan prelude suffers when played on the piano.

In putting together programs it is therefore highly important to consider the emotional and sensational intensity of each work before it is juxtaposed with another at the same concert.

—o—

Liszt and His Pupils

A posthumous series of articles by the late Arthur Friedheim, on Liszt and His Pupils, recently published in the Monthly Musical Record, tells much about the Liszt methods of teaching. He says:

"In Liszt's later years, particularly from 1884 onwards, Weimar was overrun. The Hofgärtnerei suffered from the predominance of frivolous women, many of whom were unable to play at all. Bülow had these particularly in mind when he remarked, on taking over the class during Liszt's illness in 1880, that at the best pianist's house one could hear the worst playing. With his usual rudeness and brusqueness he tried his best to rid the temple of some of its worst sinners. One young damsel with practically no talent he interrupted, after only a few bars, with the comment: 'I have often met people who were unable to count up to three, but even counting up to two seems beyond you.' To another he said: 'Did it never occur to you to whom you have the colossal effrontery to offer such scandalous tinkling? Did you never pause to think even of his name? You should be swept out of here, not with a broom but with a broomstick. Go home! I hope never to see you again.' Of course two weeks later, after Bülow's departure, she came back again to the class. In twenty long years, from 1861 to 1881, Liszt had only three good pupils, one of whom was a woman. They were Giovanni Sgambati, Max Pinner and Sofie Menter. Sgambati was undoubtedly the first Italian artist to become international. Sofie Menter was the most brilliant woman pianist for many years. She began her studies with Tausig and afterwards went to Liszt to complete them.

"An important detail of Liszt's teaching was the system of class instruction, which has obvious advantages over single lessons both for master and pupils. In the class the master need not play the same piece repeatedly, show fingering or pedalling or make the same comments for each pupil. If the pupil who is only an auditor knows the piece, he has the same advantage as the pupil who plays; and if he does not know it, then he is better prepared for the task of studying it later. Besides, even the greatest teacher has his good days and his 'off' days. The class system enables everyone to profit from the good days. A further advantage to the pupil is the habit of playing in front of extremely critical listeners, which obviates that unpleasant feeling of fear at concerts.

"In Germany the class has become an institution in all the large conservatories of music. Other countries are against the class in general, holding on to their objections tenaciously. Of course the class should not degenerate into a crowded gathering, as at the Hofgärtnerei, in which case the advantages are outweighed by the disadvantages. The ideal class lesson should consist of two hours with four or five pupils of both sexes, which was Liszt's practice at Tivoli and in Rome. The idea originated with him, and he strictly adhered to it throughout his life.

"It is not sufficiently known that apart from two or three years in his youth, after the death of his father in Paris, he never accepted compensation in any form for his teaching. He not only sheltered struggling pupils at the Altenburg and was a most generous friend and indefatigable guide, but also assisted some of his pupils at the Hofgärtnerei to accompany him to Rome. There he introduced them into the highest society, and so enabled them to give concerts, both in Italy and in Egypt and Constantinople, as well as bringing them into touch with the celebrities who constantly visited his house. Such was Liszt the teacher."

If Liszt's teaching was not in the highest sense "systematic," it at times, by its very spontaneity, had an inspiring effect. Those who went to Weimar testify that certain gifted pianists suddenly felt their gifts mature under that benign influence. Whether the "grand manner" clung to them for hours or a lifetime, depended on the personality and environment.

VARIATIONS

By Leonard Liebling

Arthur Hartmann, violinist and musicologist, enriches this department with translations of some material not familiar even to many of the most informed music lovers—the lovely compositions and exquisite texts dedicated by Couperin to the memory of Lulli and Corelli.

The works are called, in their original French, "L'Apothéose de Lulli, concert instrumental composé à la mémoire immortelle de l'incomparable M. de Lulli, par François Couperin"; and "La Parnasse, ou L'Apothéose de Corelli, Grande Sonate en Trio par François Couperin."

In the Hartmann translations:

THE APOTHEOSIS OF LULLI, INSTRUMENTAL CONCERT COMPOSED TO THE IMMORTAL MEMORY OF THE INCOMPARABLE M. DE LULLI, BY FRANCOIS COUPERIN.

No. 1.—Lulli in the Elysian Fields, gravely making music with the Lyric Shades.
No. 2.—Air for these same. (Graciously)
No. 3.—Flight of Mercury to the Elysian Fields, to give notice that Apollo is about to descend there.
No. 4.—Descent (arrival) of Apollo, who comes to offer his violin to Lulli, and his place in Parnassus.
No. 5.—Subterranean rumors caused by the contemporaries of Lulli.
No. 6.—Plaints of these, for flutes and violins, very subdued.
No. 7.—Lulli being carried away to Parnassus.
No. 8.—Greetings, medium-soft, to Lulli by Corelli and the Italian Muses.

(Couperin's footnote to No. 8.—"It is timely for the Author to say here that the parts of the first and second violins have been written by him in the G clef on the first line—in usage in France during the earlier epoch—up to the morceau entitled 'Accueil entre-doux et hagard fait à Lulli par Corelli et les Muses Italiennes.' ")

(Note by Hartmann: "In this composition, at the head of which figures the mention, 'interchangeable clefs,' Couperin employs the Italian clef [on the second line] and for the rest of this work he alternates the G clefs of the first and second lines, in the violin parts, according to his desire to symbolize France or Italy.")

No. 9.—Thanks of Lulli to Apollo.
No. 10.—Apollo persuades Lulli and Corelli that the union of French and Italian tastes ought to result in the perfection of Music! (Essay in the form of an overture.)
No. 11.—Lulli playing the subject and Corelli accompanying him.
No. 12.—Corelli in his turn playing the subject with Lulli accompanying.
No. 13.—The peace of Parnassus made on condition, at the remonstrance of the French Muses, that when one speaks their language, one will henceforth say, 'sonade', 'cantade', as one pronounces 'ballade', 'sérénade', etc. 'Sonade en trio played by Lulli and the French Muses.)
No. 14.—Saillie. (To step out gravely.)

PARNASSUS, OR THE APOTHEOSIS OF CORELLI.

No. 1.—Corelli, at the foot of Parnassus, begs the Muses to receive him in their midst.
No. 2.—Corelli, charmed by the kind reception given him in Parnassus, expresses his joy. He proceeds with those who accompany him.
No. 3.—Corelli drinks at the source of Hippocréme while the rest go on.
No. 4.—Enthusiasm of Corelli, caused by the waters of Hippocréme.
No. 5.—Corelli, after his enthusiasm, falls asleep, and his companions play the following 'Slumber' very softly.
No. 6.—The Muses awaken Corelli and place him beside Apollo.
No. 7.—Thanks of Corelli.

The love and precious courtesy extended by Couperin (appropriately known as "le Grand" in his day) to the other composers, reminds one strongly of the esteem and gallantry in vogue among the musicians of our day!

The Rafael Joseffy Music Foundation, Inc., is proceeding actively to realize its purposes, chief of which is the perpetuation of the name and memory of that great pianistic master.

A memorial concert is planned to take place in New York next season, the proceeds to establish a scholarship fund for young talented musicians. The government of Hungary has officially expressed its intention to take part in honoring its famous son, and will erect a suitable memorial in Budapest for the housing of Joseffy's ashes. At the unveiling ceremonies, a radio broadcast is to be given in Budapest, with special nationwide transmission to the United States.

Furthermore, during the second American tour of the Budapest University Chorus, one of its concerts will devote its intake to acquiring Joseffy's personal library. Also, the Academy of Music in Budapest intends to award a number of honorary Joseffy Scholarships.

A distinguished advisory committee is aiding Joseffy's son, Carl, in the coordination of the various memorial activities. Some of the members are Frank Black, Samuel Chotzinoff, Paul Cravath, Mischa Elman, Georges Enesco, Daniel Frohman, Geraldine Farrar, Edwin Hughes, Clarence Adler, Edwin Franko Goldman, Jose Iturbi, Dr. Otto Kinkeldey, Josef Lhevinne, Lotte Lehmann, Dr. Daniel Gregory Mason, Moriz Rosenthal, Sergei Rachmaninoff, Dr. David Stanley Smith, Leopold Stokowski, Dr. Carlton Sprague Smith, Charles M. Schwab, Arnold Volpe, Olga Samaroff, Dr. Stephen S. Wise.

The drawing on this page of Rafael Joseffy is from the pencil of Jesse Roy Washington, gifted young colored artist.

Further information about the Joseffy Foundation may be obtained from Carl Joseffy, 200 Pinehurst Avenue, New York.

A postcard received from Arthur M. Abell is dated "Parkhotel Erbprinz (Weimar, Germany) founded in 1749."

Abell writes: "This hotel is a veritable mine of rich historical memories in music. Old Bach lived on the site from 1708 to 1717, and it witnessed also the birth of his son Friedemann in 1710, and son Philip Emanuel in 1714. When the house became a hotel, some of its guests in later years were Wagner, Liszt, Ernst, Paganini, Berlioz, Weber, Napoleon, Goethe and Schiller. I used to dine at one of the tables with Richard Strauss and Eduard Lassen during the period from 1890 to 1894. . . . By the way, the ancient hostelry has been a Musical Courier devotee for many decades, and I saw a copy of July 15 in the writing alcove today. Knowing your flair for romantic musical history, I thought that these facts would interest you."

From the earliest days of deep thinking men, it has been held that destiny shapes our careers. Look at John K. Jones, born in Jasonville, Indiana, and now a twenty-three-year-old resident composer of Chicago. Recently his Ave Maria Plena Gratia, for soprano and orchestra, was performed there by the Illinois Symphony Orchestra. The program notes said: "Mr. Jones' original musical inclination was for the cornet, but upon moving to Chicago the police interfered on complaint of the neighbors and Mr. Jones turned to the piano."

He also turned to the study of composition with Radie Britain, Chicago's gifted woman composer, of whose piano concerto and symphonic poems the Musical Courier has had occasion to speak enthusiastically. At present Miss Britain is putting the finishing touches to a symphony to be heard next season.

In Adelaide, South Australia, Paul Howard, adorer and apostle of Godowsky, is earnestly setting out to form an International Godowsky Society, the membership to cost nothing, and all expenses of the organization to be paid by the founder.

Members "must pledge themselves to learn at least one Godowsky original composition, and to further the propagation of the Master's works in any and every way possible; insisting too that in their countries and communities all local and visiting recital pianists are to be pressed to put on their programs an original Godowsky composition. Only such recitals should have the support of the members of the Society, and information to that effect is to go to the artists and managers in plenty of time before the recitals take place. Individual members could write notes, too, asking for particular numbers, A Poem, The Gardens of Buitzenzorg, etc. Send the notes months in advance; and if necessary, requests to the platforms.

"We shall be a vast, active, and useful organization if all the Godowsky admirers the world over, will keep in touch with me, so that we can start our preliminary arrangements, and begin to realize our purpose. My address is Paul Howard, Box 919, General Post Office, Adelaide, South Australia."

The idea is worthy, and the price is attractive. Mr. Howard should hear from the legions of Godowsky followers.

I have been away for my sit-down vacation, otherwise song composers who use English texts would have been informed ere now of my discovery of some marvelous unfamiliar words for tonal setting. Here they are—and if you don't believe they exist, check them up in the dictionary:

Honorificabilitudinitatibus.
Transubstantiationalists.
Inanthropomorphisability.
Disproportionablenesses.
Interconvertibilities.
Histomorphologically.

RAFAEL JOSEFFY,
drawn by Jesse Roy Washington.

Foreign News in Brief

Hitler Addresses 130,000 Singers at Choral Festival

BRESLAU.—Addressing a gathering of 130,000 German singers of both sexes, from Germany and abroad, assembled here for the German Choral Festival, Chancellor Hitler proclaimed the German Lied one of the chief "ties that bind" Germans in the Fatherland with Germans residing in other countries. In welcoming the singers in warm and cordial terms, Herr Hitler said that the song Deutschland über Alles was not the German national anthem, but a hymn embodying the feeling of millions of Germans throughout the world. "Other people," he added, "are not in a position to understand the feeling of longing expressed in this song—they wish to see something imperialistic in it, and this is entirely unjustified." He also stated, "There can be no more beautiful hymn than that expressing the wish to find happiness in one's own country and with one's own people," further opining that "With this song Germans make a profession of faith, not only to their country but to their God." R. P.

Mayer Concerts for Children

LONDON.—The Robert Mayer Concerts for Children, a series originally inspired by Walter Damrosch's Children's Concerts, are entering their fifteenth season this fall. Mr. Mayer has kept in touch with Dr. Damrosch and Ernest Schelling throughout the last fourteen years and appeared with them on the same platform recently in Paris in connection with the International Conference dealing with music for the young. Mr. Mayer announces concerts at the Central Hall, Westminster, for October 9, 30, November 20, January 8, February 19 and March 12. The movement inaugurated by Mr. Mayer has grown until there are about twenty-five similar concert series for children in England. C. S.

Organist Receives Honors

GENEVA.—The Swiss government has awarded honorary naturalization to Otto Barblan, organist at Saint Peter's and professor at the Conservatoire, in recognition of Barblan's signal contributions to the artistic culture of the city. At the same time the University made him doctor *honoris causa*.

Austrian Composer Paraphrases Star-Spangled Banner

OETZ, TYROL.—At a concert recently given here for the members of the Pocono Study Hours in Europe, the Viennese composer, Dr. Richard Stoehr, professor at the Academy of Music, and a string quartet (Inge Schramm, Franz Bartholomey, Hermann Loeffler, Heinz Fleischmann) performed an overture composed by Dr. Stoehr and dedicated to Mr. and Mrs. Mathiasen, founder of the American People's College, New York City. This overture expresses an Austrian's feelings towards his American friends and ends by an interesting paraphrase of the Star-Spangled Banner. Upon hearing that familiar melody, the numerous audience rose from their seats, spontaneously joining in a singing chorus. Dr. Stoehr and his string quartet were received with enthusiastic applause. M. K. M.

Geneva's Festival

GENEVA.—The Association des Intérêts de Genève organized a festival entitled Geneva Sings, at the beautiful estate called Pearl of the Lake. Despite its local character, the event was attended by many foreigners. Geneva Sings, comprising works of Jaques-Dalcroze, is a two-part spectacle consisting of Jeu du Feuillu, Fete de Juin, Chanson du temps d'autrefois, Temps qui s'en va and Escalade. The orchestra was directed by Samuel Baud-Bovy. The number of participants exceeded a thousand. The association spent 135,000 Swiss francs on the pageant.

Composer as Academician

PARIS.—Alfred Bachelet, French composer, member of the Institute, has been named associate member of the Royal Academy of Belgium, division of Fine Arts.

OBITUARY

Albert Roussel

(*Special cable to the Musical Courier*)

PARIS.—Albert Roussel, eminent composer, died at Royan, France, August 23. He was sixty-eight years old. I. S.

Albert Roussel was born in Turcoing, April 5, 1869. He was a naval officer in early life and turned to music at the age of twenty-five. His early experiences in foreign lands colored his works, some of which show a strain of Orientalism. He studied composition and harmony with Gigout, and with d'Indy at the Schola Cantorum in Paris, where he later taught. His style was influenced in his early career by Debussy and d'Indy, but in later years evolved in original paths.

His chief works include the ballet, La Festin de l'Araignée; trio for strings; Prelude Pour une Fête de Printemps for orchestra; several symphonies; a Divertissement for piano and wind instrument, a violin sonata; twelve Mélodies, to words by H. de Regnier; Symphonic Prelude After Tolstoi's Resurrection; Evocations, symphony in three movements with choral finale; music to G. J. Aubry's Le Marchant de Sable Qui Passe, ballet-pantomime; Suite in F for orchestra; concerto for piano and orchestra; Padâmavâti, opera-ballet; La Naissance de la Lyre, and Bacchus and Ariadné, ballet.

He visited America in 1930, when, his scores were performed at the Coolidge Festival of chamber music in Chicago.

Winifred Wilson Quinlan

DENVER, COLO.—Winifred Wilson Quinlan, concert singer and national first vice-president of Sigma Alpha Iota, died at her home in Denver, August 13.

Mrs. Quinlan had been active in national work of Sigma Alpha Iota since 1924, having served as national secretary for four years and national first vice-president nine years. She was a pianist as well as concert and oratorio singer and vocal teacher. She began the study of piano at an early age. At sixteen she took up the study of voice and was graduated from the Lawrence Conservatory in Appleton, Wis., later becoming a member of the Lawrence Conservatory Faculty and serving in the voice department from 1919 to 1926.

Mrs. Quinlan was born in Appleton, November 5, 1888. In 1916 she was married to James Thomas Quinlan and resided in Portland, Ore., from 1926 to 1931, when he died. Following her husband's death she traveled extensively and took up residence in Denver in 1935.

She is survived by her mother, Mrs. Edgar Wilson and one sister, Mrs. Edna Peterson, both of Milwaukee. Wis. G. E.

Pierre Hel

LILLE (FRANCE).—Pierre Hel, internationally known French violin maker, died here July 13. Born at Lille, March 5, 1885, he was the son of Joseph Hel, his father, a renowned violin maker, teaching him the mysteries of that art and science. Joseph Hel dying in 1902, Pierre Hel alone carried on the work and traditions of the house. Pierre Hel served as a sergeant for three and a half years in the World War, receiving the Croix de Guerre. Wounds received in battle produced paralysis of his legs in January last—the cause of his death in July. The ensemble of his work is composed of 425 violins, violas and cellos. His outstanding masterpieces are on view at the Paris International Exhibition, 1937. I. S.

John Harry Campbell

MOUNT VERNON, N. Y.—John Harry Campbell, tenor, choral conductor and teacher, died in Elmira, N. Y., on August 14. He was fifty-two years old and had been identified for many years with music in this vicinity. He had appeared as soloist with the Paris Pasdeloup Orchestra, and on tours with the New York, St. Louis and Chicago Symphony Orchestras, as well as at festivals. He was soloist in the Huguenot Memorial Church, Pelham; musical director of the Suffolk Festival and regional director of the choral groups of Long Island's South Shore. He is survived by his mother, a brother, and two daughters. T. F.

Louise Powers McCarthy

CINCINNATI, O.—Mrs. Louise P. McCarthy, charter member of the Clifton Music Club, which she served in various offices, member of the Cincinnati Symphony Orchestra woman's committee, and widely known in Cincinnati and Chautauqua, N. Y., as pianist and organist, died suddenly August 20 in Chautauqua. She was born in Richmond, Ind., and graduated from the class of Theodore Bohlmann at the Cincinnati Conservatory of Music. She is survived by two sons, Dan W. McCarthy and Fred K. McCarthy of Cincinnati, and a brother, Fred C. Powers of Logansport, Ind. M. D.

Albert E. Short

CHICAGO.—Albert E. Short, orchestra leader for the National Broadcasting Company, died on August 10. Mr. Short began to study music at an early age, and at eight was a soloist on the cornet. He was only sixteen when he headed his own brass band. He was at one time a soloist with Victor Herbert's Orchestra. He was forty-six at the time of his death. Surviving are his widow and a daughter. R. P.

Aaron Kaplan

CHICAGO.—Aaron Kaplan, opera singer and cantor, died on August 10 at the age of sixty-eight. Mr. Kaplan had sung at Covent Garden in London, the Opera Comique in Paris, Hammerstein's and the Metropolitan operas in New York, and with the old Chicago Opera. For twenty years he was cantor of Temple Judea. He leaves his widow, four daughters and two sons. R. P.

Daniel Levy

Daniel Levy, husband of Madge Daniell, vocal pedagogue, died August 15 after a long illness. Mr. and Mrs. Levy were an unusually devoted couple, and the deceased, an investment broker, was one of the first to encourage his wife in her singing career. Their home, at 233 West 99th Street, New York, formed a nucleus for a large circle of friends interested in the arts.

Mrs. Mayme Seigfred Clark

SENECA FALLS, N. Y.—Mrs. Mayme Seigfred Clark, formerly a concert and opera soprano, died here on August 13. She was seventy-five years old, the widow of Dr. James Clark. For several years in her youth, she had sung with the Bostonians, and the Bennett & Moulton Opera Company, also appearing with the New York Symphony Orchestra. A brother, John Aaron Seigfred, survives. R. T.

Prof. Samuel B. Belding

SCHENECTADY, N. Y.—Prof. Samuel B. Belding, organist and teacher, died on August 6 at the home of his daughter. Prof. Belding was ninety years old, and for over sixty-eight years he had been organist for various Masonic organizations at Albany. He formerly was on the faculty of the State College for Teachers. W. L.

Dr. Francis C. L. Schreiner

ORANGE, N. J.—Dr. Francis C. L. Schreiner, who for fifty-eight years had been organist and choirmaster of St. John's Roman Catholic Church here, died on August 8 at the age of seventy-six. He had been a member of the faculty of Seton Hall College, South Orange for fifty-eight years. Survivors are his wife and two sons. L. K.

Mrs. Martha G. Eddy

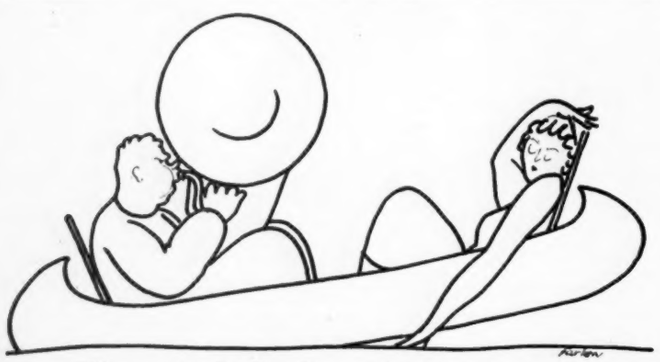
PAWTUCKET, R. I.—Mrs. Martha Gardiner Eddy, grandmother of Nelson Eddy, baritone, died on August 18 at the age of eighty-four. She is also survived by her son, William D. Eddy of Jamestown, father of the singer; and by four sisters and a brother. W. H.

Mrs. Rose Shilkret

Mrs. Rose Shilkret, mother of Nathaniel Shilkret, composer and conductor of radio and the motion pictures, died in New York on August 17. She was seventy years old and is survived by three other sons and a daughter.

Mrs. Jonas B. Frenkel

CINCINNATI, O.—Mrs. Jonas B. Frenkel, leader in music circles, philanthropic work and women's clubs, patroness of Sigma Alpha Iota, member of the Symphony Orchestra Association and a sponsor of opera, died at her home here after a lingering illness. M. D.



"When you play Estrellita, Chester, I just feel weak all over."

Municipal Orchestra Scores in Kansas City

Attendance Tripled in First Month—Gershwin Honored—New School to Open

KANSAS CITY, MO.—Unique among summer orchestras is the Kansas City Municipal Orchestra (Sol Bobrov, conductor) which is maintained by the city for the public's benefit. Since July 4 two programs a week have been presented at Swope Park, the attendance growing from 5,000 to 15,000 the last four programs. In honor of George Gershwin, the Rhapsody in Blue with Audy Anderson, soloist, was presented July 18. Jacques Blumberg is concert-master. The forty-five musicians are nearly all Philharmonic Orchestra members. Brown Schoenheit is the announcer. Compositions by Lawrence Long, violist of the orchestra, and Hans Flath, organist, were played recently.

Arnold Volpe, conductor of the Miami Symphony Orchestra and former conductor in Kansas City is summering here.

Ladislaus Gamouf, director of the Kansas City Philharmonic Chorus, will begin rehearsals for a local premiere of Brahms' Requiem next season.

A new school, The Pro-Art School of Music, specializing in the co-ordinated development of the young student from nursery to high school, will open in September under the direction of Bertha Hornaday.

On July 30, the Kansas City Conservatory closed the season's activities with a pageant, The Song of My Heart. Vocalists, dance and instrumental instructors from the conservatory were the soloists and 200 children took part. C. C. B.

Musicales

Dr. John Warren Erb Leads N. Y. U. Orchestra

Dr. John Warren Erb conducted the annual concert of the Summer School Symphony Orchestra of New York University on August 6, given in the Education Auditorium. All summer pupils and faculty were invited to attend. Soloists were Prof. Felix Robert Mendelssohn, cellist, and Dr. Robert Braun, pianist, at present member of the student body, director of the Robert Braun Music Schools at Pottsville, Pa.

Under the dynamic leadership of Dr. Erb, the orchestra played the Mozart serenade (No. 6) in three movements and Sketch of the Steppes of Middle Asia of Borodin. The group gave to each its definite individuality, was serious in effort, proved its gift of talent and regard for the conductor's artistic orchestral design. Prof. Mendelssohn chose the Jules De Swertms concerto (op. 32) for cello, giving it full play of technical superiority and musical beauty. Dr. Braun performed the rhapsody for piano and orchestra (op. 28) of Liapounoff, which is built on themes of the Ukraine, brilliantly displaying its high color and melodic appeal. In both solo numbers the orchestra reflected the scholarly understanding of its conductor. The audience received orchestra, Dr. Erb and soloists with keen enthusiasm. E. W.

* * *

Lucile Dresskell Sings at Columbia

Lucile Dresskell, soprano, was heard in recital at the McMillin Theatre, Columbia University, New York, on July 26. With Sara Knight at the piano Mrs. Dresskell sang a program embracing four Brahms songs, folk songs of many nations arranged by Heinrich Reimann, the recitative and air of Lia from Debussy's L'Enfant Prodigue, Italian numbers by Respighi and Obradors, and items in English by Dunhill, Gibbs and Hageman. The singer's clear, well schooled voice provided an excellent medium for her fine interpretative faculties. She was heartily applauded by an audience which was large, despite a hot and rainy evening. This was the sixth consecutive recital that Mrs. Dresskell has given in the annual series presented during the summer sessions of Columbia University. M. L. S.

N. Y. Madrigal Society Award

The New York Madrigal Society, established 1920 (Marguerite Potter, founder) announces the annual New York Debut Award to be given to an outstanding singer and instrumentalist. There are no age or nationality limitations, but applicants must not have been heard in recital covered by the New York press. Susanne Fisher, soprano of the Metropolitan Opera; Vladimir Padwa, pianist and accompanist to Mischa Elman, and Lois Bannerman, harpist, made their New York debuts under the auspices of the society. Preliminary auditions begin the first week of October and applications should be sent to the Secretary, 817 Steinway Hall, New York, N. Y.

Ben Stad Institute Scholarships

The Ben Stad Institute of Musical Art, Philadelphia, announces the addition of Diran Alexanian, cello pedagogue of Paris, to the faculty. Two scholarships are being given of the value of $500 each for open competition. The contestants must send their names to the director, Ben Stad, before September 15. Examinations will be held the first week in October.

Eleanor Berger to Tour Europe

Eleanor Berger, contralto, sails in October for Paris where she will appear as soloist with the Paris Symphony Orchestra, under the direction of Pierre Monteux. She will also be heard in Munich, Rome, Brussels, The Hague, Budapest, and in Prague with the symphony orchestra of that city. Miss Berger completed a tour of European capitals in the early spring, having appeared in several Italian cities, in Switzerland, and Austria.

I SEE THAT

Efrem Zimbalist will sail on the SS. Gripsholm on September 4 for a European tour which begins in Finland. He will also play in France, England and Scandinavia. Mr. Zimbalist is to return here in early November.

* * *

Mr. and Mrs. Sol Hurok were among the returning passengers of the SS. Ile de France, docking in New York on August 24.

* * *

The Emerson Ensemble, assisted by Marielta Huron, xylophonist, gave a concert at York Harbor, Me., on August 15. Miss Huron's numbers were by Bach-Gounod, Kreisler, Drdla, Weber and Johann Strauss.

* * *

Julia Peters, American soprano, will appear in recital at Carnegie Hall, New York, October 29.

* * *

Walter Mills, baritone, whose New York recital is scheduled for Town Hall on November 16, will appear in Chicago on February 27, following a southern tour.

* * *

Dorothy Bacon, contralto, has returned from Sweden where she appeared in several concerts and sang over the radio. She is scheduled for a concert tour throughout the Middle West and South before Christmas.

* * *

Sydney de Vries, Dutch baritone, who has spent several seasons in Australia and England singing in opera, concerts and radio, is now under the management of Annie Friedberg. Mr. de Vries, sang in opera at the Stadium in New York and in Robin Hood Dell, Philadelphia, this summer and will fulfill opera and radio engagements this season.

* * *

Arriving in New York by the SS. Paris on August 20 were Samuel Dushkin, violinist, and Mrs. Dushkin; and Beveridge Webster, pianist.

* * *

Giorgio Cardini, Italian violinist, is now in America, appearing in concert under the management of Marion Knight.

* * *

Victor Prahl, baritone, sang the role of Aeneas in a concert version of Purcell's Dido and Aeneas given at Smith College Summer School of Music, Northampton, Mass.

* * *

Joseph Wagner, composer, and conductor of the Boston Civic Symphony Orchestra, spent the summer at the MacDowell Colony in Peterboro, N. H.

* * *

Max Pollikoff, violinist, returns to New York from Europe in September. Mr. Pollikoff will be heard in recital in New York and New England states.

* * *

Esther Rethy sang Sophie in Der Rosenkavalier at the Salzburg Festival on August 6 and 24 and Suzanna in Le Nozze di Figaro on August 11, 19 and 30. These performances were broadcast to the United States.

* * *

Among the artists singing Mana-Zucca's new song, I Could Not Love This World So Much, are Viola Philo, Frances Sebel, Rita Orville, Harriet Maconel, Lorena Walcott, Beatrice Hunt, Charlene Sharman, Evelyn Sackett, Oliver Stewart, Velda Kelleher, Adelaide Gillett and Virginia Vaughn.

* * *

Lois Bannerman was soloist at the concert of the Stockton Orchestra (J. J. Barry, director) at the Stockton, Sea Girt, N. J., August 1.

* * *

Grace Hofheimer and two of her pupils have been travelling and studying in France.

* * *

The Bane Booking Bureau has removed from its former headquarters to a new location on West Fifty-seventh Street. Under its management are prominent solo artists and ensembles.

* * *

Benjamin Grobany, who appeared in recital on the summer concert course of Columbia University on July 26, was heard on July 12 and 13 in the performance of Madam Butterfly at the Robin Hood Dell in Philadelphia under the direction of Alexander Smallens.

* * *

Richard Hageman, vocal coach and composer, has been retained by Paramount Pictures to do some special coaching of selected singers.

* * *

Dr. Ernst Toch has been assigned to score flood-scenes in the film On Such a Night produced by Emanuel Cohen for Paramount Pictures. The German composer recently provided music for The Outcast, as well as for an earlier screen-drama, Peter Ibbetson, produced by this studio.

* * *

George Perkins Raymond, tenor now in California, returns to New York in October to begin a series of radio concerts.

* * *

Adolf Schmid, recently on vacation in Europe, returns to America this month.

* * *

Mischa Levitzki has been engaged to appear as guest soloist with the New York Philharmonic Orchestra on April 2 and 3.

* * *

Hazel Griggs, pianist and teacher, announces the opening on September 8 of studios in Steinway Hall, New York, and Riverdale, N. Y. Miss Griggs' sumer activities include broadcasts over WQXR.

Crooks Completes Recording Stephen Foster Series

Richard Crooks, Metropolitan Opera tenor, has completed a series of Stephen Foster records, to be released in September, as the first Foster album. In making these discs, Mr. Crooks used the original Foster manuscripts, which were loaned to him by Josiah Lilly, owner of what is said to be the most complete collection of Fosteriana in existence.

The tenor is now enjoying his first vacation in three seasons, in the Pocono mountains. Besides coaching new roles, golfing, fishing, and riding, Crooks is perfecting his fencing under the guidance of Aldo Nadi, fencing champion of the world.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1937

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

SEPTEMBER

May 16 to end of September	Oetigheim (near Baden-Baden)	Open-air Performances of Schiller's Die Jungfrau von Orleans
May to October	Paris	Musical, Operatic, Ballet and Theatrical Galas in Connection with 1937 Exhibition
July 15 to September 15	Siena	Special Musical Performances
July 17 to September 11	Einsiedeln (Switzerland)	Mystery Plays at the Abbey
July 17 to September 11	Stuttgart	Palace Concerts
August 7 to October 2	London	Queens Hall Promenade Concerts
August 22 to September 8	Dresden	Festival Weeks
August 28 to September 5	Düsseldorf	Lower Rhenish Music Festival
September 5, 12	Interlaken	Open-air performances of William Tell Festival Play
September 5 to 10	Gloucester	Three Choirs Festival
September 10 to 30	Lucca	Three Weeks' Festival Celebrations of The Holy Cross
September 21 to October 4	Perugia and Assisi	Sagra Musicale dell'Umbria
September (dates not yet determined)	Venice	Music Festival

OCTOBER

October 1 to 3	Kassel	Music Days of the German Work Circle for Home Music
October 5 to 9	Leeds	Triennial Music Festival

AMERICAN FESTIVALS

May 21 to October 15	Buenos Aires	Colon International Opera Season
September 5 to 18	Saratoga Springs, N. Y.	Music Festival
October 4 to 9	Worcester, Mass.	Worcester Festival

Chat with British Composer Reveals Variety in Musical Accomplishment

Tells of Early Ambition—Discouraged by Family at Beginning—Works Dedicated to Smeterlin and Borowsky Featured in Recitals

PARIS.—A concert here of works by Ellen Coleman was so melodiously successful, I wanted to meet this English composer though I had to journey to London to accomplish this. There I found such a modest young Englishwoman that she even said her musical life had not been interesting. I think it has been and is, for—but here I will step aside and let Miss Coleman speak.

"I had no proper training, have never been to a college of music or passed any examinations," she said, with one of those merry English twinkles. "Losing my mother, when I was very young, I became the constant companion of an invalid father, traveling a great deal, chasing the sun. The governess who brought me up considered a musical profession as anathema. Nevertheless, when I was eleven, I vowed that, once 'grown up', I would write my own music—I composed surreptitiously, in spite of being jeered at, almost persecuted on account of it. In 1921, I took up composition seriously, studying here in London for the first time, chiefly orchestration with Lawrance Collingwood. It was as though the floodgates had been opened—please do not think me conceited, will you?—for I composed with such rapidity that Collingwood often rightly reproached me for not letting anything sink in, or really finishing my work.

"In 1927, Mr. Austin of the Arthur Schmidt Co., of Boston, being in London, asked me for an interview. He had seen some of my manuscripts, and immediately published Poems and Pictures, seven pieces for piano.

"Mr. Austin sent a Boston pianist, Dai Buell, to see me, who did much to make these pieces known in America. One of these pieces is dedicated to Jan Smeterlin, who played it at a London recital, another to Borowsky, who played it in public.

"Shortly after I wrote two Masses, one *a capella*, one with organ accompaniment. The second was given at St. Mary's, Cadogan Street, and at Fribourg Cathedral, Switzerland. In 1930, at a seance of La Revue Musicale, Paris, my first string quartet was performed. Soon after the Brosa Quartet played my second quartet on the BBC, and in 1931, Louis N. Parker wrote a libretto especially for me, The Walled Garden, which I scored for small orchestra. The work was performed twice in November, 1932, by the BBC, Leslie Woodgate conducting. The following year, Laurence Housman approached me, and I arranged to write an opera for him on Apollo in Hades, he adapting his play for me. This work took me the whole of 1933—375 pages of score."

(By now, I am certain, the reader is, like me, convinced that Miss Coleman's musical life *is* interesting.)

"The first concert, dedicated entirely to my works," Miss Coleman went on to say, "was held in Paris, April 21, 1937. On November 29, 1936, the artists who played them, performed some of my compositions for a church charity, and they were so well received they decided to give a public performance of my work, generously offering me their services. My list of works? Much too long to include in an article. Works in practically every category, and some published by Augener, London."

Asked to define her musical credo, Miss Coleman thought for a moment, then said, "Emerson said, 'We pass for what we are. Character teaches above our will.' In this way I feel, that if a composer has the courage to be himself or herself—not following the mode of the moment—there is no need to be eccentric, to be 'original'. Rhythmic interest and harmonic beauty alone do not satisfy me. There must be a lovely melodic line as well. Every part must sing. The ideal composition to my mind is one so musicianly that it will satisfy the most critical artist, and at the same time so human in its appeal, so lucid in expression, that it can touch the better self in each individual soul." I. S.

Fifteenth Season of Pilgrimage Play Opens

HOLLYWOOD.—The fifteenth season of the Pilgrimage Play opened on July 19 at the Pilgrimage Play Theatre in the Hollywood Hills. A large audience was present to listen and see the unfolding of Christ's life on earth. The play is, as always, a rich pageant pictorially. Robert Vignola directed the spectacle, and there was no deviation from the natural drama which marked each incident of this Biblical story.

Nelson Leigh, who plays the role of the Christus, depicts the character of the Savior with simplicity. His voice is clear and mellow, and it carried to all parts of the auditorium. Especially was it effective in the scenes on the mountainside, which he handled dramatically.

Musically there were many superb moments with Jessie MacDonald Patterson, soprano, in charge of the ensemble of eight singers, which included Mrs. MacDonald, Dorothy Shafer, soprano, Alma Lowe Creighton, contralto, Zabelle Attarian, contralto, Loehr Buswell, tenor, Thomas McGranahan, tenor, John Shafer, bass, and Seth Patterson, bass. Two outstanding solo numbers behind the scenes were Fear Not, in the first episode, and the Samaritan Woman's Chant, in the third episode, sung with clarity of tone and with broad flowing phrases by Mrs. MacDonald Patterson. These were satisfying in that they were both given in a lovely *pianissimo* and *mezza voce*. The Hebrew Lament in the eighth episode, sung by Alma Lowe Creighton and octette, was of simple elegance. An instrumental trio consisting of Marguerite Bitter, organist, Georgia Williams, violinist, and Robert Alter, cellist, played incidental music between episodes. An organist of experience would greatly improve the musical values of this instrumental ensemble. Miss Williams' tone is full and well controlled, while Mr. Alter is exact in intonation and sure in musicianship and taste.

An improved lighting system is being used this year with Adrian Awan in charge, and this was successfully handled for this great out-of-door drama. John Orlando Northcutt is publicity derector and Lloyd D. Mitchell is the general manager. C. D. K.

Ralph Dobbs, American Concert Pianist

Ralph Dobbs' career as a concert pianist seems to be the natural outgrowth of this young American artist's early aptitude for music. Inheriting his musical talent from his parents, he played by ear at the age of three, and began daily lessons

RALPH DOBBS

when four with his father, a pianist and organist. At seven he took up his studies with Alexander Raab and for several summers was a member of Percy Grainger's master classes in Chicago. As a result of his work in these classes he was chosen by Mr. Grainger to appear as soloist with the Hollywood Bowl orchestra in programs featuring Mr. Grainger's own compositions with the composer conducting.

During the same season Mr. Dobbs played the first Los Angeles performance of Dohnanyi's concerto with the Los Angeles Philharmonic Orchestra under Artur Rodzinski. Later he won the Frederick Stock award carrying with it a solo appearance with the Chicago Symphony Orchestra under Dr. Stock. At that time he gave the first Chicago performance of the modern Wladigeroff A minor concerto. Another Chicago orchestral appearance was with the Woman's Symphony Orchestra (Ebba Sundstrom, conductor).

In addition to appearances with orchestras and solo recital engagements, he has toured the country and Canada as joint recitalist with Paul Robeson and played for Community Concert Courses throughout the United States. In his recital programs Dobbs includes works from all schools of music, for he believes that "while the modern writers have produced new effects the matter is balanced by the fact that the classic composers wrote in a more intimate and perhaps more balanced style." J. C.

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ON SABBATICAL

MARIE MILLER,
head of the harp department of the Juilliard Summer School, New York. Miss Miller will take a year's leave of absence from her post as head of the harp department of the Institute of Musical Art next season, and devote her time to concert work.

Arpad Sandor's Activities

Arpad Sandor, coach and accompanist, spending the summer at Harrison, Me., teaching, made three appearances in L'Enfant Prodigue there. Mr. Sandor returns to New York on September 2 to take up his duties with the David Mannes Music School. He plays for Jessica Dragonette's recital in Pittsburgh, September 5 and will officiate as accompanist for Richard Tauber's four concerts at Town Hall, New York, in October, as well as at appearances in other cities. Mr. Sandor has been engaged for forthcoming recitals of Gertrud Wettergren and Gaspar Cassado.

Rebecca Dulfer in Hebron, N. H., Recital

HEBRON, N. H.—Rebecca Dulfer, violinist, gave an interesting program at the Hebron Church recently. She played music by Haydn, Wieniawski, Mendelssohn and four items by Ary Dulfer—Kreisleriana, Dusk, Menuett-Caprice and Etude Fiorillo. Mrs. Dulfer was ably accompanied by Angie Ockenga. L. J. G.

Lawrence Power for St. Louis

Lawrence Power, tenor, who recently sang in La Traviata and Madam Butterfly with the Chicago City Opera, has been engaged by the St. Louis Opera to sing the title role of Faust with Chaliapin as Mephisto. Mr. Power's engagements for September and early October include a Prom Concert at Toronto, Canada, with the Toronto Symphony Orchestra, and an operatic costume concert at Troy, Pa. On October 15 he leaves New York with the Century Grand Opera Company for a two months' operatic tour of the United States.

Germantown Orchestra Resumes

The Germantown (Pa.) Orchestra resumes rehearsals early in the fall for the second season and several public concerts will be given. Applications for the playing body, now consisting of forty-five players, may be made to the conductor, N. Lindsay Norden, Philadelphia. Standard classical works are to be performed.

Tokyo Continues Concerts Despite the Rainy Season

Summer Orchestral and Recital Events in Unusual Numbers—Russian Pianist's Visit a Feature

TOKYO.—Ordinarily June ends Tokyo concerts, but this season a few venturesome musicians have braved the heat and defined the *nyubai* (rainy season), which works havoc with all instruments.

Paul Vinogradoff Russian pianist, arrived here from Australia in June and early July was heard in a concert which drew a large audience to the Gunjin Kaikan (Military Auditorium). Works of Bach-Busoni, Beethoven, Chopin comprised the first half of the program. Following was the pianist's own Russian Fantasia, and compositions of Rachmaninoff, Scriabin, Ravel, Debussy and the Schulz-Evler paraphrase on Strauss' Blue Danube Waltz. Displaying facile and highly developed technic and poetic feeling in the smaller numbers the pianist lacked depth and breadth of tone in the large numbers.

The Omori Higher Music School, soon to receive government recognition and become the Tokyo Conservatory of Music with Baron Nabeshima as the patron, has engaged Mr. Vinogradoff as a teacher for the coming year.

Miwa Kai, one of the two Japanese pianists taking part this spring in the Chopin Concours at Warsaw, presented her *concours* program (all Chopin) before a large audience at the Hibiya Hall. The concerto in E minor (Op. 11) had Max Schapiro, her teacher, at the second piano.

Miss Kai is a serious-minded student, with unusual possibilities.

PRINGSHEIM RESIGNS FROM CONSERVATORY

Klaus Pringsheim's services with the Tokyo Academy of Music Ueno have terminated after seven years, during which period Tokyo has been privileged to hear premiere performances of many of the finest musical works.

In the Nippon Seinen Hall Pringsheim presented the orchestra and large chorus in a farewell concert of the Beethoven ninth symphony, when the large hall was filled to overflowing. The soloists were Y. Nakamura, soprano; S. Hirahara, alto; T. Kinoshita, tenor; and Takeo Ito, baritone.

The chorus and soloists all did admirable work. A rousing ovation was tendered at the conclusion of the program.

ROSENSTOCK CONDUCTS

The New Symphony Orchestra, under Josef Rosenstock presented a post-season concert in the Hibiya Park outdoor amphitheatre. The program was in celebration of the completion of the conductor's first year with the orchestra. The orchestra was in good mood and gave a satisfactory performance received with acclaim.

FUJIWARA IN FAREWELL RECITAL

Yosie Fujiwara, Japanese tenor, was heard in a farewell recital at the Hibiya Hall toward the end of July. This hall, Tokyo's largest, has no air-conditioning system. In spite of the numerous huge blocks of ice standing in the hall and the passages, and the free distribution of iced-coffee, the midsummer heat was oppressive. Yet the tenor's friends turned out in full force to enjoy and acclaim his singing.

Two Scarlatti numbers, a selection from Boheme, and Vanto la Pur Superba Cuna from Gomez' opera Il Guarany were the high-lights. Japanese modern songs and Argentine folk-songs comprised the balance of the program.

Mr. Fujiwara has already left on a concert tour to South America. From there he goes to Europe on his tenth tour, returning to Japan next spring by way of the United States. I. J. FISHER.

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BLANCHE GAILLARD

gave a piano recital at the home of Mrs. Sewall-Metcalfe at Wiscasset, Me., on July 27. The program included compositions by Bach-Samaroff, Bach-Hess, Bach, Beethoven, Liszt, Griffes and Gabrilowitsch.
(Photo by Delar)

MUSIC NOTES from Coast to Coast

HOUSTON, TEX.—The heat of the summer has added nothing to the musical life of Houston, but soon teachers and pupils will take up their work and Ernst Hoffmann, conductor of the Houston Symphony Society will resume conducting. Houston is to have a brilliant season in every sense of the word. The orchestra is to be enlarged and will have three eminent artists as their guests. The first is Gregor Piatigorsky, cellist.

Edna W. Saunders, will present in her Houston Civic Course for the season of 1937-38 Nathan Milstein, violinist; Jose Iturbi, pianist; Kirsten Flagstad, soprano, and the St. Louis Symphony Orchestra, under the leadership of Vladimir Golschmann. These concerts will be given in the Jones Coliseum, which is now being constructed, and which will be one of the most beautiful music halls in the state.

A number of Houstonians attended the annual Independence home coming at Old Independence in Washington County. Songs sung were those dear to the early families, and the organ used was one of the first in Texas. It is in the old Baptist Church where Sam Houston and his family once worshipped, and is near the spot where Texas's independence was born.

K. B. M.

SAN ANTONIO, TEX.—The Federal Symphony Orchestra (Walter Dunham, conductor) of the Federal Music Project (J. Rowllings Hamilton, superintendent) presented the eighth concert with Alex Johnson, tenor, as guest artist. The program opened with Schubert's Unfinished Symphony, beautifully played. Other numbers included Moszkowski's Spanish Dances (Nos. 2 and 5); Goldmark's In the Garden, and Albeniz' Aragon, arranged for orchestra by Juan Macias, first cellist of the orchestra. All were excellently performed. Mr. Johnson sang with splendid interpretative ability and fine quality of voice, My Heart Is a Silent Violin and The Hills of Home by Oscar J. Fox, and Panis Angelicus by Cesar Franck (arranged for strings by Juan Macias). Two encores were necessary. S. W.

SYRACUSE, N. Y.—The College of Fine Arts at Syracuse University opened its summer session with a thirty per cent increase in enrollment over that of last summer. Among the concerts offered by the college were six concerts—one each week—by the Syracuse Symphony Orchestra with Andre Polah conductor. The soloists were George Mulfinger of the piano faculty, in his own theme, variations and finale, for piano and orchestra; Myron Levee, violinist; Erna Mae Gilcher, soprano; Sophie Bostelman, pianist; and Francis Frank, organist. Mr. Frank played with the orchestra Dr. William Berwald's symphonic prelude for organ and orchestra. Through the Federal Music Project these concerts were free to the summer session students with the result that the hall was packed for each concert.

Three graduate pianists, Trevor Rea, Irving Bartley, and Carlton Hickok, gave recitals, and the Summer Session Chorus with Jacob Kwalwasser as conductor, gave a full program of miscellaneous choral numbers Undergraduate music students gave two interesting concerts.

The full enrollment of music students will show a large increase over that of last year. Freshman music enrollment is limited to seventy students and this number was nearly attained on August 1.

H. L. B.

Philadelphia Chamber String Simfonietta's Season Plans

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) announces that its twelfth season of concerts will be given again in the ballroom of the Bellevue-Stratford, Philadelphia. The first concert comes on October 30, Guy Marriner, pianist, appearing as soloist; the second concert, January 26, a program largely devoted to J. S. Bach; the third concert takes place on April 20. The tenth annual children's concert is scheduled for Saturday morning, April 30.

Mr. Sevitzky, who goes to Indianapolis this fall to begin a three year contract as conductor and musical director of the Indianapolis Symphony Orchestra, will return to Philadelphia for all of these concerts.

Walter Golde to Resume Activities

Walter Golde, vocal teacher and coach, resumes instruction in his New York studio on September 8. Mr. Golde officiates as pianist for the Town Hall, New York, recitals of Virginia Rea, coloratura soprano, October 7; and Joseph Paul Smith, baritone, October 28; as well as several artists in November.

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Hollywood Bowl Offers Brilliant Musical Fare

John Charles Thomas Heard under Chavez' Baton—Pons Attracts 23,000—Bartered Bride Delights—Stravinsky's Sacre Danced —Kindler and Reiner Feted Conductors

LOS ANGELES.—John Charles Thomas was recalled time and again to the stage of the Hollywood Bowl on August 6 by a large and enthusiastic audience.

In the opening monologue from Giordano's Andrea Chenier, Thomas' rich, resonant voice rang out with appealing lustre. To demands for an encore, he responded with the Toreador Song from Bizet's Carmen. Thomas gave the Salome aria from Massenet's Herodiade with emotional expression and sincere beauty. Encores were Alfred Hay Malotte's beautiful setting of The Lord's Prayer and Home on the Range.

Carlos Chavez, the conductor, began the program with Cherubini's overture to Anacreon which made a cheerful opening. Portions of the suite from Stravinsky's ballet, The Fire Bird, were pleasingly done, as Kastchei's Dance and the haunting Berceuse. In conclusion, De Falla's ballet suite from The Three-Cornered Hat was lively with its engaging Spanish rhythms.

CHAVEZ CONDUCTS

Chavez provided a mildly pleasant evening on August 3, his work little varied, proceeding evenly on its way. His best work was in the opening overture to Rossini's William Tell. The reading of the Tschaikowsky Pathetique Symphony was supine at the beginning. The finale was done smoothly, without histrionics. The prelude to Moussorgsky's Khovantchina was done entirely in a mood of quiet peace.

The final item was a suite from Chavez' own H. P., ballet-symphony, the initials standing for "horse power." It got off to an appropriately mechanistic start with interwoven rhythms, but soon passed to an ordinary *tango* and other Spanish-American dances.

PONS SINGS TO MULTITUDE

An overflow audience of 23,000 attended the concert of Lily Pons and André Kostelanetz on August 13. Every available seat in the Bowl was filled, and every level space on the adjacent hillsides was crammed. The tiny singer was greeted with warm applause immediately upon her appearance on the platform, and two encores were demanded in addition to her programmed six of the best known coloratura items. Her sweet, bell-like tones floated delicately over the vast amphitheater without benefit of mechanical augmentation.

Her first aria was Caro Nome from Rigoletto, followed by Bishop's Lo, Here the Gentle Lark. The Hymn to the Sun from Rimsky-Korsakoff's Golden Cockerel won a prolonged ovation, to which Pons responded with Delibes' Les Filles de Cadix. In the second portion of the program she offered the Saint-Saëns Song of the Nightingale, and in Rossini's Una Voce Poco Fa from The Barber of Seville, thrilled her auditors with the highest possible vocal F. In the concluding aria from the mad scene in Donizetti's Lucia di Lammermoor, she rose in climax to an E flat. For a final encore she offered a charming interpretation of Ponce's Estrellita, a California favorite.

KOSTELANETZ DIRECTOR

André Kostelanetz rises in the estimation with each appearance as conductor. His beat is decisive and his control of the orchestra masterful both as to dynamics and tempo. He began the concert with the Gretry-Mottl Ballet Suite, the *tambourin* crisp and incisive, the *minuet* delicately tender and the *gigue* winningly lively. He made much of the instrumental opulence of the Entr' acte and Wedding Procession from Rimsky-Korsakoff's Golden Cockerel, displaying the facets with brilliance and good taste. He rose to a high point of expression with an exceptionally fine reading of Tschaikowsky's overture fantasia, Romeo and Juliet. Its emotional values were enunciated with deep feeling and romantic flavor. Under his baton, the work held perfect flexibility with tempi which permitted never a dragging moment.

The novelty of the occasion was a set of five numbers from William Walton's Façade. Their merit was entirely lost on an audience which came to hear a coloratura soprano, but they proved truly delightful. Pungent in orchestration, and ironical in concept, the suite was never boisterous but consistently witty.

BARTERED BRIDE STAGED

Smetana's opera, The Bartered Bride, in the Bowl on August 12, was gaily costumed and sung with gusto and spirit. Marek Windheim, in the comedy role of the daft Wenzel, brought roars of laughter, and his pantomime was perfectly adjusted to the difficulties of Bowl perspective. The chorus, splendidly trained under Hugo Strelitzer, sang with freedom and smoothness. Since they were singing in English, they comprehended every point. Both chorus and orchestra were sensitively responsive to the authoritative baton of Richard Lert. The spirited *polka* of the first act was enthusiastically danced by an attractive ballet under Serge Oukrainsky.

The circus scene was amusingly given, with Allan Lindquest making a hit as the ringmaster. The best of the principals was Douglas Beatty as the mercenary marriage broker, Kezal; most of his words came over understandably. Sydney Rayner was a competent Hans. Charlotte Boerner made a pretty picture as Marie, her top tones for the most part clear. Muriel Goodspeed was a graceful Esmerelda but her voice was almost inaudible. Emery Darcy had too little to do to display a naturally fine voice as Kruschina. With Clemence Gifford as Ludmilla, Ruth Terry Koechig as Hata and Paul Dennis as Mischa, the smaller roles were well sung.

STRAVINSKY'S SACRE DANCED

An interesting dance event of the season was the ballet provided by the Lester Horton Dancers to Stravinsky's Rite of Spring with Henry Svedrofsky conducting, on August 5. The concept was that of the universal primitive. Primal colors were predominant in the costumes, admirably designed by William Browne. The orchestra was sensitively responsive to the baton of Svedrofsky who interpreted with authority and power.

Homer Simmons was soloist in the Grieg A minor piano concerto, scoring a success. His playing was virile, with appealing tone supported by virtuoso technical proficiency. Svedrofsky began his concert with an able exposition of the Berlioz overture Benvenuto Cellini.

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KINDLER AND HEKKING

A thoroughly pleasing concert was given August 10 with Hans Kindler conducting and Gerard Hekking as cello soloist. The program was a credit to Holland, with three of her native sons, Kindler, Hekking and Hageman, represented. Kindler conducted with authority and skill. Responding to his touch, the orchestra men really exerted themselves and gave him every suppodt. Hekking won prolonged applause with his interpretation of the Lalo concerto. His tone was warm and of glowing quality, with secure and satisfying intonation.

Kindler began his concert with the overture to Weber's Der Freischütz drawing a nice balance between delicacy and emotion. His symphony selection was the Tschaikowsky fourth, which he interpreted with a control so perfect as to maintain the illusion of abandon.

Richard Hageman's introduction to the fourth act of his opera, Caponsacchi, has indubitable charm, orchestrated with a secure and skillful hand. In conclusion was the introduction, Coronation Scene and Love Music from Moussorgsky's Boris Godounoff.

REINER IMPRESSES

The leadership of Fritz Reiner, who conducted in the Bowl on August 17, was masterful in every respect, his control of the orchestra authoritative and secure. Directing without score, he had every dynamic shading and modulation at his fingertips. His best work was in the concluding half of the program, beginning with the Debussy Dance effectively scored by Maurice Ravel. He gave it with engaging lilt, though with due regard for the display of its delicate traceries. In Festivals, the original scoring of Debussy could be given adequate comparison with that of Ravel, showing the former to greater advantage. Another Ravel orchestration was that of Moussorgsky's suite, Pictures at an Exhibition, done with respect and sympathy for the original. The concert also included Brahms' first symphony and Bach's D minor toccata and fugue arranged by Leon Leonardi.

AIDA IN ENGLISH

Gastone Usigli's assured direction of Verdi's Aida, repeated by the Federal Music Project in the Philharmonic Auditorium on August 9, again provided good entertainment despite the lack of experienced singers in the cast. Usigli handled the large orchestra, chorus and principals with ease. Slips due to inexperience of the cast were inevitable, but the conductor covered these with skill and he gave the singers full support. The staging was admirable, while the usual waits between scenes were reduced to an essential minimum.

The opera was again given in an adequate English translation. Thomas Redican scored again as Rhadames, and Marguerite Teidcke as an Aida timid in action but with secure top tones. Charles de la Plate made an impressive King, with Elizabeth Klein again histrionically good as Amneris. Ralph de Angelis showed an appealing baritone as Amonasro. Sten Englund, Tutti Zimmer and Arnold Knight completed the cast. The small ballet was under the direction of Myra Kinch, who had the courage to forsake tradition and provide appropriate and novel dances with Eileen Hamilton and Teru as soloists. Costumes were colorful and adequate.

THE KING'S HENCHMAN HEARD

Another opportunity to hear an American opera in English was offered August 11 by the Federal Music Project, presenting Deems Taylor's The King's Henchman in the Philharmonic Auditorium under the able direction of Jacques Samossoud. A second hearing of the work did not minimize its Wagnerian derivation, but confirmed the first estimate of its many musical beauties. The result is musically effective, as a whole, but not vocally grateful.

As before, Samossoud conducted with authoritative baton. The stage pictures were lovely, sustaining illusion throughout in a colorful presentation of tenth century England. The chorus sang with gusto and spirit.

The best voice was shown by Charles de la Plate as the retainer, Maccus. Raymond Williams as the King had a role which could have been outstanding, but his voice was too uncertain to make the most of it. Joseph Sullivan showed a pleasing lyric tenor as the romantic lead, Aethelwold. George-Ellen Ferguson showed a charming light soprano as the mendacious Aelfrida, and acted it convincingly. Edward Hoffman was well suited to the humorous part of Ordgar, and Elizabeth Klein, Henry Cantor, Allen Shusett and Jack Landor contributed smaller bits.

COMPOSERS' FORUM

The first Los Angeles Composers' Forum, designed to provide bearing and discussion for symphonic works of resident composers, was given August 18 in the auditorium of the Federal Music Project. A capacity audience attended warmly approving all of the selections heard. Gastone Usigli conducted, displaying fine musicianship in his assured grasp of the new and often complicated scores. The orchestra responded sensitively to his baton. Each composer made a brief talk before his own work was played.

The first programmed work was a tone poem, Atlantis, by Roy H. Schwieger. Imaginative in concept, it proved equally imaginative in utterance. The composer demonstrated his knowledge of instrumental technic, and won emphatic approval. The work was in contemporary idiom. O. H. Mueller's Pacific Coastline was pictorial in intent. It was orchestrated with Wagnerian grandiosity of style, well knit at all times, and rising to powerful and sonorous climaxes. Leo Sheer's Lullaby for strings was pensive in melodic line, short but effective in treatment. A charming Reminiscence for oboe, strings and harp by Arnold A. Kraushaar, had the composer as oboe soloist, and won a prolonged ovation with audible requests for a repetition. It was pastorale in type. Also pictorial of intention was Arthur Miller's At the Court of Genghis Khan, described with opulence of color.

In conclusion was the Chopin F minor fantasie arranged for piano and orchestra by Albert Tessier. The piano part, adroitly played by John Hopper, was the original piano solo. Against it, Tessier wove an orchestral background using sixteen other Chopin works. It spoke well for his ingenuity, but the work is not a virtuoso piece which can stand the dynamic strain of orchestral accompaniment, which too often swamped the solo.

ROTH QUARTET AND SCHMITZ

All six of Bach's Brandenburg Concerti were presented in two concerts at the Greek Theater on August 14 and 15, as a gift of the Elizabeth Sprague Coolidge Foundation. Artists were the Roth Quartet, E. Robert Schmitz, and wind and string players to augment the ensemble as required. Feri Roth directed admirably, and the presentations were thoroughly enjoyable in every respect. R. D. S.

TOURING IN EUROPE

EDWARD KILENYI,

pianist, will open his 1937-38 season with an appearance with the Colonne Orchestra, Paris, followed by a tour of the French provinces. In November he plays with the London Philharmonic Orchestra, under Sir Thomas Beecham, prior to touring England, Scotland and possibly Ireland. Recitals in Budapest, Vienna and other European musical centres follow. Kilenyi recently recorded works of Chopin and Liszt in Paris, to which city he returns in September to record piano concertos with the Conservatory Orchestra.

Rambling Around

Isaac Van Grove, vocal, opera and concert repertoire coach of Hollywood, made the recordings of Grace Moore's new musical picture, I'll Take Romance, which is to be released. He is Miss Moore's musical director in radio broadcasts. Mr. Van Grove is also engaged in coaching and vocal teaching at his studio here.

* * *

The Los Angeles Federal Music Project, (Gastone Usigli, director) has established a monthly Composers' Forum which started August 18. Southern California composers are afforded an opportunity to place their works before the critics and the public, under the conditions of a regular symphony concert. Each work is judged on its own merit, no introduction prefacing the performance, and following the hearing the composer may give a brief talk regarding his or her composition, and answer any questions from the audience. Mr. Usigli and Jacques Samossoud are sharing direction of the series.

* * *

William Bachenheimer, conductor and vocal coach of Hollywood, is giving monthly lectures in his studios on musical events in Hollywood and Los Angeles. Lohengrin was the subject of August 11, to be followed by Tristan and Isolde and other operas.

* * *

Karl Kirksmith has resigned as principal cellist of the Cincinnati Orchestra and located permanently in Hollywood. Mr. Kirksmith was brought to Cincinnati in 1918 by Eugene Ysaye to join the orchestra under his direction after a number of years as a member of the New York Philharmonic Orchestra. He continued as solo cellist under Fritz Reiner and Eugene Goossens. Each year he appeared as soloist in cello concertos. In addition, Mr. Kirksmith taught at the Cincinnati Conservatory and was in charge of all broadcasting programs.

* * *

Elinor Remick Warren, composer-pianist of Los Angeles, appeared as guest soloist in Mozart's D minor piano concerto on August 10 in the Greek Theatre of the San Bernardino Valley Junior College with the Federal Project orchestra (Vernon Robinson, conductor).

* * *

Beatrix Mayo, mezzo-contralto of Hollywood, sang on August 3 at San Bernardino, with the Federal Project Orchestra (Vernon Robinson, conductor). She previously appeared there as Martha in Faust. Miss Mayo recently sang a leading role in Carmen at the Hollywood Bowl.

* * *

Dr. Mary Carr Moore, composer of Los Angeles, has discontinued association with the Olga Steeb Piano School, and is teaching at Chapman College and private pupils at her studio-home. Dr. Moore is finishing the orchestral score of her tenth opera, Legende Provencale.

* * *

Helen Bates Omeron, vocal specialist of Los Angeles, announces activities of her artist students as follows: Mae Valdis, contralto, has been engaged as a staff artist of radio station KGER; Siroon Mangurian, contralto, has been singing in ensembles at

(*Continued on page* 33)

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Radio Highlights
Dialed by M. L. S.

Commercial plugs have come to seem a necessary blot on the American radio system. Listeners do nothing about them. However, the other day we read of a group in Little Rock, Ark., who decided to be men, not mice. Their wrath was directed against the movies, not the radio, but the principle was the same. The local picture theaters had been devoting some of their programs to commercial advertising; the intrepid few above mentioned formed a Society for the Booing of Commercial Advertisements in Motion Picture theaters, and carried out the action suggested by their name.

It has occurred to us how ducky it would be if radio fans could boo commercials. Of course, the difficulties are obvious. Booing into your radio receiver would get you nowhere, except possibly the psychopathic ward if anyone saw you. The only present recourse is to take pen in hand, but a written boo, a boo by mail, loses the spontaneity which is a boo's most effective quality.

Besides all the beyond-the-seas festivals radio has given us this summer, during August we had several rewarding broadcasts from our own **Berkshire Symphonic Festival** in Lenox, Mass., conducted by **Serge Koussevitzky.** The bearer of the dulcet strains was the NBC-blue network.

Frances Blaisdell, one of America's foremost flute-tooters, soloed with the **NBC String Quartet** in the NBC Music Guild's cycle of American chamber music on August 12 (NBC-red network).

Add Sunday successes: **Gladys Swarthout's** singing and **Jesús Maria Sanromá's** piano portion of the Magic Key Hour (WJZ) on August 8; likewise, **Frank Forest's** vocalizing the following week on the same program.

More Sabbath good work: August 15 bright spots included a performance by full band of **Ralph Leopold's** transcription of the César Franck organ chorale No. 1. . . . **Lucile Lawrence** was the fine harp soloist in Ravel's Introduction and Allegro for harp, string quartet, flute and clarinet (NBC-blue network). . . . **Georges Miquelle's** mellifluent cello was featured with the Chautauqua Symphony Orchestra under Albert Stoessel (NBC-red network). . . . **The Westminster Summer School Choir** projected lovely unified singing from the Northfield Festival in East Northfield, Mass. (NBC-blue network).

Dr. Hans Kindler did as indicated in a program entitled "Hans Kindler Takes the Baton," guest-conducting the **Columbia Symphony Orchestra,** August 19, giving listeners an earful with his masterly account of Purcell-Harty, Bach, Mozart and Spielmusik by Hindemith.

Thorborg's First New York Recital

Kerstin Thorborg, contralto of the Metropolitan Opera, is to be heard in recital for the first time in New York on December 5 at Town Hall. Mme. Thorborg arrives from Europe early in November for her first American concert tour. In addition to her recital, she appears with the Chicago Symphony Orchestra on November 11 and 12. She resumes her operatic activities at the Metropolitan in December. Mme. Thorborg's summer appearances have included Salzburg, Covent Garden and the Vienna Opera.

Emily Roosevelt Has Active Season

Emily Roosevelt has completed an active summer season during which she appeared as soloist with the Toronto Symphony Orchestra under the direction of Reginald Stewart and with the Hartford Oratorio Society. Miss Roosevelt has been announced as a soloist for the festival at Saratoga Springs, N. Y., in September, under F. Charles Adler. Miss Roosevelt is now under the management of Milton Bendiner. She will be heard in concert and oratorio in the eastern United States in the coming season.

Bayreuth Festival

(Continued from page 7)

lifting reading that breathed forth a spirit of devotion and quiet dignity, the orchestra's tendency to disagree over the precise moment of attacking a phrase notwithstanding. In the prelude to the third act, however, the strings gave a glowing flood of pure music that was one of the glorious inspirations of the whole evening.

Parsifal was sung by Max Lorenz, whose voice captivated the audience by its robust, ringing tones. Josef v. Manowarda, as Gurnemanz, gave the most satisfying performance of the evening, both for his rich bass voice, and the artistry which he displayed in using it and combining it with his commanding stage presence. Marta Fuchs, in the difficult part of Kundry, displayed a vocal organ of beauty that made the temptation scene highly effective. Herbert Janssen was an excellent Amfortas. Michael v. Roggen and Robert Burg were Titurel and Klingsor. The chorus under Friedrich Jung, provided some exquisite moments in the Temple scenes, and made an ingratiating contrast to Lorenz' vibrant tenor in the flower girls' scene. The decorations were under the care of Wieland Wagner, with Heinz Tietjen as stage manager. Paul Eberhardt was in charge of the technical department.

In Lohengrin, the splendid co-operation of all the artists for the production of a finished, impeccable performance was again the striking feature of the evning. Lohengrin, in the person of Marcel Wittrisch, possessed a charming voice which, though rather light for the massed scenes in the more dramatic portions of the opera, gave much pleasure.

Maria Müller as Elsa, sang with sweetness and finesse particularly in the *cantabile* passages. Ortrud was sung by Margaret Klose, who showed a complete understanding of the character. Her performance in the second act was highly successful. Ludwig Hofmann displayed his resonant bass tones and magnificent stage personality with truly kingly dignity, as Heinrich of Saxony. Jaro Prohaska was Telramund, Herbert Janssen, the Herald. The orchestra gave an able performance under Heinz Tietjen, who was also producer. The scenery and stage effects were by Emil Preetorius, Friedrich Jung was in charge of the chorus, and Paul Eberhardt was technical director.

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Salzburg Festival

(*Continued from page 7*)

each other. The first one is dominated by people of the press, who attend the premieres. One sees them at the performances in the front rows, cordially saluting each other, discussing singers and conductors, and later one sees them grinding out their articles in the coffee-houses—the haunts in which Austrian journalists should seem to pass most of their lives. The second part brings the nobility, and from then on—vaguely August 1—one saw the Duke and Duchess of Windsor and other noted royal personalities. The last part is marked with dressy, fashionable customers and a great many tourists who, passing through the famous town, stop off for a "look in." Throughout the entire festival, you will also find not a few real music-lovers.

Norena Scores

The second Dom Concert featured Eidé Norena of the Metropolitan and Paris Operas. She sang, among other things, songs by Bach, Gounod, and César Franck. The same concert also brought the premiere of a Magnificat by Hans Hermann Wetzler. Norena's lovely singing, so perfect in intonation and style, so deeply thought out and felt, held the audience completely. Unable to give vent to enthusiasm inside the Cathedral, the crowd waited outside and acclaimed the singer as she was leaving the church.

The fourth and last Toscanini opera premiere was Die Meistersinger, with (as last year) Herbert Graf's staging, but with other singers. The Vienna Philharmonic Orchestra sounded magnificent in the overtures to the first and third acts. The phenomenal working-up towards the end of the first was clear and expansively played, while the charm of the third act prelude was given with striking beauty. Henk Noorth, a young singer of Dutch extraction, as Walther, displayed a beautiful, rather baritonal voice, rich in quality and carrying well over the orchestra. Eva, Maria Reining from the Vienna Staatsoper, sang with commendable clearness and gave an impersonation marked with naive charm. Hans Hermann Nissen from Munich sang Hans Sachs with his wonted virtuosity—certainly one of the best Hans Sachs of the day.

Bruno Walter directed two Mozart operas: Don Giovanni and Marriage of Figaro, both in Italian. Walter always tries to dramatize the works he conducts, and it is perhaps for that reason he is so great a Mozart leader. Thus Don Giovanni became a gripping drama, every phrase being held up for inspection and intensified in the light of Walter's powers of divination. He gave the old version of the work, in which, after the play, the actors appear and sing the public a concluding septet. Ezio Pinza gave the Don all the seductive elegance and frank demeanor that belong to the character. He was well seconded by Virgilio Lazzari as Leporello. Donna Elvira was given by Luise Helletsgruber, Margit Bokor was an exquisite Zerlina.

Walter's manner was also to be observed in Marriage of Figaro, the way in which he laid out the score and brought everything into daylight. The cast, however, seemed a bit too international to establish the required unity of impression. Pinza's Figaro did not enough give the feeling of a revolutionist in French aristocratic families from the eighteenth century, though vocally he, like the other Italians—Mariano Stabile, for instance, who sang the Count and Lazzari as Bartolo—were excellent. Jarmila Novotna gave a charming Cherubino and Angelica Cravcenco presented quite a flawless Marzelline. Aulikki Rauta-Vaara, as the Countess, was not mature enough. Her voice sounded unnuanced and rather sharp—not well suited to Mozart's chamber orchestra.

Impressive Verdi

Toscanini's first orchestra concert consisted of Te Deum, from Quattro Pezzi Sacri and the Requiem, by Verdi, with soloists Zinka Kunc (a new and delightful soprano), Kerstin Thorborg, Helge Roswaenge and Alexander Kipnis. The Requiem, which overflows in riches for a conductor of Toscanini's dramatic and fervent love for melodic structure, was given a transcendental reading. The orchestra played and the chorus and soloists sang, as if inspired—which, in reality, they were.

Rambling Around

(*Continued from page 31*)

major studies and making recordings; Dorothy Arden, soprano, will give a recital on September 5 at the Beverly Hills Hotel; Florence Page, soprano, and Mervin Ravitz, baritone, gave a joint recital on July 28 at Mme. Omeron's studio; Gueneth Omeron, soprano, sang the role of the Fairy Queen on August 28 at Griffith Park; Florence Greene, contralto, and Gueneth Omeron, soprano, were presented in a joint recital on August 4, at the Omeron studio; recitals of Omeron artist students are given twice monthly.

* * *

Charles Kullmann, tenor of the Metropolitan Opera, is in Hollywood to make his screen debut in The Goldwyn Follies. Helen Jepson will appear in the same picture, directed by George Marshall.

* * *

Robert L. Hollinshead, artist and concert manager of Hollywood, is producing Concert Miniatures over radio station KEKE each Monday evening from Los Angeles. Artists who have appeared include Alfredo Gandolfi, Alice Mock, Josef Piastro, Tom Clarke, Ho-te-ma-we, Russell Horton, Eleanore Woodfords, Ish-ti-opi, and Grace Adams East. Robert Mitchell officiates at the piano.

* * *

Leon Rains, musical director of the Hollywood Opera Reading Club, announces opera reading performances in English at the Hollywood El Capitan Theatre beginning October 4 with The Man Without a Country, by Walter Damrosch; November, a reading of Martha with a radio broadcast; December, the Marriage of Figaro, to be sung in English here for the first time.

* * *

Margaret Matzenauer, formerly mezzo-soprano of the Metropolitan Opera, is announced for a recital on October 26 at the Los Angeles Philharmonic Auditorium under the management of L. E. Behymer. This will be followed by a New York recital under the direction of Richard Copley, by whose management Mme. Matzenauer will resume concerts and recitals over the country.

* * *

Dr. George Liebling, concert pianist and composer-teacher of Hollywood, appeared in a lecture on June 29 at the annual meeting of the California Music Teachers Association at San Francisco. Since this lecture he has had many requests to appear in other California cities as well as in Utah, Idaho, Nevada and Washington. His artist pupil, Dorothy Ellen Ford, will play an important concert in October.

* * *

Vernon Leftwich's song, Memories of Quiet Peace, was sung by Clemence Gifford at the recent festival of chamber music given by the California Society of Composers in Los Angeles. This work is now being published. C. D. K.

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REVIEWED BY LEONARD LIEBLING

FOR ORCHESTRA

Second American Symphony. By Otto Cesana.

This 153-page score (format about 6½ x 6½ inches) takes twenty-seven minutes for performance. They are minutes of interesting matter, with youthful vitality, feeling, and action.

Cesana's first symphony and his orchestral fantasy, Negro Heaven, were logical forerunners of the present opus, for they showed his possession of typical modern American endowments in music—marked rhythmic sense, preference for melodies rather than motifs, and a sense of harmony and counterpoint less subtle than euphonious.

All those qualities are in the four movements of the second symphony, plus that greater resourcefulness in development and orchestration which could be expected from larger experience. The *marcato* rhythmist predominates in the first and last sections. The *espressivo* melodist has his say in the romantic second part, and momentarily in the *scherzo* third. The former is true lyrical writing, with some lovely colorings from the harp, celeste, and vibraphone. All the movements are definitely communal in their rhythmic relations.

There can be no doubt about the "American" character of Cesana's pages, for no European could feel and compose so convincingly in our native tonal idiom. The jazz implications and passages of Southern sentiment have authentic tang and appeal.

The symphony is another in the neatly fashioned and unusually well-printed series of scores issued by the Edgar Stillman-Kelley Society. (Distributors, Affiliated Music Corporation, New York.)

FOR PIANO SOLO

Variations and Finale on a theme of Handel; for piano solo; by Richard Wilens.

A four-measure theme, repeated, is the subject which engages the attention of this variationist to the extent of tweny-four transformations and a concluding seven-page fugue. With one slight change, that is the general plan also of the Handel-Brahms Variations, except that the master adds a twenty-fifth treatment of his theme.

It is difficult for any modern composer writing in the variation form, to escape the influence of Brahms, and therefore old Johannes occasionally peeps out from behind the notes set down by Wilens, and aids in holding the composition to consistently dignified and serious character. In fact, a touch of humor or even whimsicality in a few of the variations would afford a welcome diversion of mood.

Wilens moulds the theme through established styles in rhythm and harmony until he finally reaches his fugue, which starts innocently enough with a simple statement for one hand, and builds cumulatively into a many-voiced structure ending with resounding octaves and chords massed into an imposing climax.

Much thought and work have gone into Wilens' thirty pages of music, and the result is worthy creatively and excellent contrapuntally. (Edwin F. Kalmus, New York.)

Reviewed by R. M. KERR

Books

The Elements of Musical Composition; by C. H. Kitson.

A small book aiming to give the student "a solid grounding in elementary composition". The author discusses Textures, Common Technical Errors and Misconceptions, Development of Style and Taste, the Sentence and the Stanza in Music, the Strophic Song, the Aria, Simple Binary and Ternary Forms in Instrumental Music, the Art-Song and the Part-Song, Sonata Form and Cyclic Works. The book uses musical illustrations lavishly, and is authoritative. (Oxford University Press; Carl Fischer, Inc., New York.)

The Interpretation of Plainchant; a preliminary study; by Alec Robertson, chaplain of Westminster Cathedral.

For Catholic and Anglican choirmasters this volume offers one of the few easily assimilated treatments in English. Beginning with a general survey, it touches on technical points such as notation, rhythm and phrasing; then considers typical lines of study, the Gregorian composer's method of work, the dramatic element in plainchant; form, and the relation of the medium to Byzantine art. Illustrations in Neume writing abound. At the end there are a bibliography and index of musical examples. (Oxford University Press; Carl Fischer, Inc., New York.)

Flute Technic; by F. B. Chapman.

This brochure presents in smallest compass the most important phases of technic on the flute, including breath, lip, finger and tongue control, and methods of practice. There is a valuable list of music for the flute in combination with various instruments and the voice. (Oxford University Press; Carl Fischer, Inc., New York.)

Compact Music History, with contemporary events of general history; in chart form; by Beatrice Oliver.

A chart giving a brief outline of musical events from 476 A. D. to the present. Each country or general locality is placed in a block, parallel with the happenings in other regions and with general events in history, thus suggesting some striking parallels and giving students a cross-section conception of history. The chart's contents run across two wide pages in each case, and the whole is of a size suitable for use on the piano music rack. (The Composers Press, Inc., New York.)

For String Orchestra

In Modo d'una Marcia, from Schumann's quintet for strings and piano; transcribed for string orchestra by A. Walter Kramer.

Schumann's marchlike movement from the piano quintet, rich in romantic feeling and in dramatic suspense, has been arranged for string orchestra. Many of the piano passages are given to the first violin, and there is characteristic writing also for second violin, viola, cello and double-bass. A useful item for school ensembles. The dedication is to Wallace Goodrich. (G. Schirmer, Inc., New York.)

For Violin and Piano

Poem, by Ellen Coleman.

A work in one movement, beginning *moderato ma appassionato* with a vigorous theme. The development is in flowing style and not highly involved. There are passages of contrasted feeling, marked *più lento allegro scherzando,* and *largo,* and an effective crescendo forms the conclusion. The English composer's score bears the stamp of sincerity and emotional conviction. (Augener, Ltd., London.)

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ture, edited with discriminating scholarship by Mr. Schmid, with intimate knowledge of conducting and the problems of the ensemble. Issued in versions for small, full and grand orchestra. (G. Schirmer, Inc., New York.)

For String Orchestra (with Optional Piano) or Quartet

Eight Pieces, arranged from keyboard works of Farnaby and Byrd, by Leslie Russell; Books I and II.

These fragrant short bits of polyphonic melody from the Tudor period may be used as a suite if desired. Opening with the famous Earle of Salisbury pavan by Byrd, the collection is then given over to Farnaby, whose various "conceits, dreams and humours" are delightfully transcribed from the virginal works to form rich and quaint four-part music for two violins, viola, and cello or contrabass. (Oxford University Press; Carl Fischer, Inc., New York.)

For Electrical Organ

Twelve Easy Arrangements for the Hammond Organ.

A dozen easy airs and familiar songs especially transcribed for the Hammond Organ. Using the ordinary manual and pedal staves, the publication is unique in some of the symbols for registration created for the instrument. These pieces despite their very simple content, are useful because of the technical instructions which they embody for performance in this relatively new medium. (Hammond Organ Co., Chicago, Ill.)

For Violin

Introduction to Quarter-Tone Playing, by David Zeikel.

This is said to be the first technical study in the field of quarter-tone playing. It is of considerable interest to string players who wish to practise these difficult intervals. The notation includes two special signs indicating, respectively, a quarter tone flat or sharp. The performer is directed to play without *vibrato*. (Saunders Publications, Hollywood, Cal.)

For Piano Solo

Julianne (Waltz Memories of Vienna), by Elliot Griffis.

Mr. Griffis has written waltzes in the real Viennese spirit, rather a feat nowadays, when the "tricky", over-elaborated style of dance music is in vogue. His tunes are good ones, and the whole is effectively devised to make a satisfying solo number. (The Composers Press, Inc., New York.)

Vignettes I and II, by Ulric Cole.

Well-written in a contrapuntal sense, these works by an American composer have a slightly modern coloring but are rooted in traditional forms. The second possesses considerable breadth at the close. Moderately advanced technically. (J. Fischer & Bro., New York.)

Valse Charlene, by Oscar Rasbach.

An *allegro grazioso* of popular sort, with rippling, melodious pattern and no little vivacity. Easy to perform. (G. Schirmer, Inc., New York.)

Songs

Jubilee and **Little Brown Shoes,** by Hilda Emery Davis.

Infectious songwriting in the Negro "spiritual" manner, with peppy rhythmic qualities marks Miss Davis' Jubilee. Its range is from D to F sharp; it is in dialect and offers a good vehicle when it is desirable to amuse an audience. Little Brown Shoes is a homely ditty telling about the joys of a parent looking at baby's shoes; it has a simple, whimsical melody. Range, C to F. (Elkan-Vogel Co., Philadelphia.)

Connemara, music by Gustav Klemm; poem by Nancy Buckley.

A dainty, spirituelle song about the beauties of Ireland, treated in a reticent, poetic manner, rather than with the bathos that is too often the custom in such numbers. Range, E to G. (Galaxy Music Corp., New York.)

Tell Me, My Heart, If This Be Love; words by Lord Lyttleton; music by Grace Bush.

A delightfully impassioned song in praise of one Delia, written in the prim eighteenth century manner. Miss Bush has admirably caught the style of the period, with flowing roulades and precise musical form. The melody is engaging, the sentiment charmingly ardent. For medium voice, E flat to F. (Wesley Webster, San Bruno, Calif.)

Praise, music by Beatrice Posamanick; words by Gerard Manley Hopkins.

A *tour de force* is this song. The composer, whose name is appearing frequently on American programs, has set a text in which glory is paid to the Deity for all manner of trivial things, and has done it in a way that somehow contrives to be deeply reverent. The vocal line moves simply, rather in chanting fashion, and there is a full close. The piano uses consecutive fifths. Range, D to E. (Galaxy Music Corp., New York.)

For Three-part Mixed Voices

Ten Russian Anthems (Book II of Easy Anthems for Intermediate Choirs), compiled and arranged by Gordon Balch Nevin, offers a splendid collection by Kalinnikoff, Arensky, Rimsky-Korsakoff, Ippolitoff-Ivanoff, Balakireff, Tschaikowsky and Rachmaninoff. The numbers are beautiful ones, fairly simple technically, for soprano, alto and baritone, with English texts only. There are organ accompaniments. The works are also published separately. (J. Fischer & Bro., New York.)

For the same combination of voices is **Fair Flora Decks the Flowery Vale,** a sprightly "glee", *a cappella,* with the coquetry and arch sentiment that characterize much eighteenth century secular part-music. The music by John Danby (1757-1798) was originally for alto, tenor and bass, and has been arranged by G. J. J. for soprano, alto and baritone. (M. Witmark & Sons.)

For Male Voices

Poor Wayfaring Stranger, an early American spiritual, has been arranged by George Pullen Jackson and E. J. Gatwood, as a poignant and homely ditty for medium solo voice, accompanied by two tenors and two baritones. It is in the Aeolian mode, and humming effects are a feature. (J. Fischer & Bro., New York.)

The Yale Glee Club Series (edited by Marshall Bartholomew) has a rich offering of varied nature, including the spirituals **De Animals A-Coming; Lawd, I Cannot Stay Away; De Wind Blow over My Shoulder; Humble;** and **Standin' in de Need o' Prayer;** also a so-called "humoresque," **A Barn Song,** that uses music by Grieg; and an arrangement by Mr. Bartholomew of Nye's **Black-Eyed Susan.** All are for TTBB, *a cappella.* (G. Schirmer, Inc., New York.)

For Eight-part Mixed Chorus

Normand Lockwood's new setting of Tennyson's **Sweet and Low** is a praiseworthy example of modern voice-leading, and distils a characteristic note. The assignments for SSAATTBB are managed with no little skill. It would be an interesting, though a somewhat difficult number for conductors to work out. (Galaxy Music Corp., New York.)

For Women's Voices

Three Rachmaninoff numbers are offered in different editions. **The Soldier's Bride,** English text by Nadine Moore, is a delightfully poignant plaint in which the first soprano opens with a brief solo, and the second soprano and alto soon join in the nostalgic melody. The arrangement is by W. A. Goldsworthy. (G. Ricordi & Co., Inc., New York.)

For four-part women's chorus is Victor Harris' arrangement of Rachmaninoff's **The Island,** one of his most beautiful numbers, in which the English text is by Carl Engel; a three-part women's choral setting of the popular **Floods of Spring,** also arranged by Mr. Harris, has an optional second alto solo and a piano accompaniment. (G. Schirmer, Inc., New York.)

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Stadium Concerts Ring Down Curtain

Van Hoogstraten Leads Final Events—Zimbalist, Bauer, Spalding, Kaufman and Castagnetta Soloists

The finale of the Stadium Concerts by the New York Philharmonic Orchestra players took place on August 17, when Willem Van Hoogstraten, conductor of the last concerts of the series, was feted by a large audience. He made a valedictory speech paying tribute to the players and the audiences. In the final fortnight several soloists were heard.

GRACE CASTAGNETTA SOLOIST

Grace Castagnetta, American pianist, was the featured soloist on August 7 with the Philharmonic Orchestra at the Stadium, under the baton of Willem van Hoogstraten. Following the overture to the Merry Wives of Windsor and the Albeniz-Arbos Triana, Miss Castagnetta played with the orchestra, the Variations on a Nursery Tune by Dohnanyi.

The second half of the program included Smetana's The Moldau, and the Rachmaninoff Concerto in C minor for piano and orchestra.

Miss Castagnetta is a delightful pianist, playing with singing tone, clean technic and a precision which gives confidence to her audience. While there were moments when the orchestra seemed to cover her delicate playing, its clarity cut through and marked her as particularly suited for orchestral work.

The orchestra played unusually well, Mr. van Hoogstraten was at his best, and the concert as a whole one of the bright spots of the season. M. W.

GERSHWIN MEMORIAL CONCERT

A record crowd of 20,223 went to the Stadium August 9 to pay respect to the memory of George Gershwin, American composer.

A program composed entirely of the works of Mr. Gershwin was presented by the Philharmonic Orchestra, under the direction of Alexander Smallens and Ferde Grofé. Works programmed were well known to the public, those numbers which endeared him to the hearts of serious musicians as well as those interested in popular music.

Contributors to the program, with the orchestra, were Harry Kaufman, pianist; the Eva Jessye Choir, with Anne Brown, Ruby Elzy, and Todd Duncan; and Ethel Merman. The orchestra began under Mr. Grofé, with an Of Thee I Sing medley. There followed the concerto in F for piano and orchestra, with Mr. Kaufman at the piano, under Mr. Smallens' direction. Nine selections from Porgy and Bess were sung by the choir and its soloists. Part II opened with Strike Up the Band, under Mr. Grofé; an American in Paris, presented by Mr. Smallens. The rest of the evening, featuring Miss Merman, and Mr. Kaufman, fell to Mr. Grofé, Miss Merman sang the three best known songs, I Got Rhythm, They Can't Take That Away From Me, and The Man I Love, after which Rhapsody in Blue (Mr. Kaufman at the keyboard) marked a fitting climax to the performance.

Soloists and chorus, conductors and orchestra with Mr. Kaufman as the outstanding contributor, succeeded in presenting the music, sometimes melancholy, sometimes sparkling with humor, eloquently. M. W.

BAUER AND SPALDING FETED

The joint appearance of Harold Bauer and Albert Spalding with the Philharmonic Orchestra on August 13 brought out one of the season's largest audiences to the Stadium to hear the program originally scheduled for the 12th and cancelled by rain. The playing of the Beethoven overture to Leonore (No. 3) by the orchestra was followed by the same composer's violin concerto with Mr. Spalding. The second half of the program was opened by Mr. Bauer and the orchestra with the Brahms concerto in B flat, and closed with the Franck sonata for violin and piano, featuring both artists.

Stadium favorites, Mr. Spalding and Mr. Bauer were given cheer after cheer of applause for their excellent performances. Both appeared to be in fine form, Mr. Spalding's work colorful and appealing, Mr. Bauer's poetic and sensitive. The orchestra under Mr. van Hoogstraten played in fine accord with the soloists. M. W.

ZIMBALIST DRAWS THRONG

Ten thousand people ecstatically greeted Efrem Zimbalist at the Stadium on August 16, when he appeared as soloist with the Philharmonic Orchestra under the baton of Willem van Hoogstraten. Mr. Zimbalist's appearance marked the closing solo event of the series, and all but one of the current season's concerts. Two concertos, one by Glazounoff and one by Brahms, were the violinist's contributions to the program. The orchestral numbers were the overture to Der Freischütz by Weber, and Caucasian Sketches by Ippolitoff-Ivanoff.

Mr. Zimbalist, ever the serious musician, gave the Glazounoff a scholarly reading, its lovely melodies brought out with beauty. The Brahms was an achievement in classic style and pure production. The orchestra scored in the grand old overture and Mr. Van Hoogstraten's interpretation of the Caucasian Sketches deserves mention. Sensitive accompaniments added to the satisfying solo work. M. W.

Studio Notes

MELANIE GUTTMAN-RICE

Melanie Guttman-Rice, vocal teacher of New York, is at Great Barrington, Mass., this summer conducting a voice class for students of that vicinity. Artists working with Mme. Rice in New York also are having an active summer. Ljuba Senderowna took the role of Herodias in the performance of Strauss' Salome at the Lewisohn Stadium. Ellen Repp, contralto, sang excerpts of Ortrud's part from Lohengrin at the Westchester Music Festival and gave a recital at the Barbizon-Plaza, New York, on July 7. With several other singers from Mme. Rice's New York studio, Miss Repp followed her teacher to Great Barrington, where the contralto is soloist at the First Congregational Church. She gave a recital on July 28, assisted by James R. Harvey, tenor of Seattle, Wash., another artist who has joined Mme. Rice's group. Mr. Harvey also was heard in several solos at the church and gave a program of songs at a concert of the Berkshire Hotel.

Vern Delaney, tenor and voice teacher at the Junior College of Virginia, Minn., is studying with Mme. Rice. He is a soloist at the First Congregational Church.

Martha Lipton, contralto, is singing at Green Mountains, N. Y. Boris Voronovsky, baritone, is the cantor for the summer at Temple Emanu-El. Merrill R. Dames, tenor, is heard at the Riverside Church, New York. Mme. Rice returns to resume her New York activities early in September.

BRUCE SPENCER KING

Artist pupils of Bruce Spencer King gave a recital at Bellevue Hospital on July 27. Those taking part in the program were Bert Jahr (basso), Maud Camp, Elenora Montaldo, Arturo D'Amico (Hippodrome Opera Company), Francis Castellucci (Rome Opera Company), Virginia Ruggero, Margherita Inzirillo (San Carlo Opera Company). Mr. King was at the piano.

Mr. D'Amico sang in Cavalleria Rusticana at the Roma Theatre, New York, July 30.

Virginia Ruggero sang recently at the National Democratic Club.

JACQUES STUECKGOLD

Prof. Jacques Stueckgold, resident now in New York, is the teacher of Marcel Wittrisch who sang Lohengrin and Jaro Prohaska, Telramund in the Bayreuth Festival this year; Baron Oppenheim, tenor, appearing as Canio in Pagliacci in London; Mme. vonStosch named as German Court-singer; Josefa Kenda who took part in a concert of the composer Kryzmanoffski in Berlin, singing Stabat Mater; Lotte Schoene of the Paris and Berlin operas, recently offering recitals in London; and Domgraf-Fassbaender, baritone of the Berlin City Opera, engaged by Toscanini for the role of Papageno in the Magic Flute for the Salzburg Festival.

JOHN HAND

Students in the special summer activity of the John Hand vocal studios, New York, which closed with the recital program of August 5 and 6 were: sopranos, Margaret Bassity, Cora LeBeck, Marjorie Monks, Olga Rahnn, Elodie Renau, Hertha Sandig, Florence Schilling, Isabella B. Taylor, Jean Udo, Lillian Ventimiglia; contraltos, Helene Elgert, Katherine Hansult, Margaret Lennox, Charlotte Sandig, Dorothy Scheele, Beatrice Ward, Carolyn Strubinger; tenors, Alexander Gallion, Ferdinand P. Hacksunda, Harold Crowell, Harold Alexander; basses, Paul Greim, Fred Robiczek, Engene Willihnganz, Manuel Martin.

Participants in the recital of August 5 were Florence Schilling, soprano; Dorothy Scheele, contralto; Olga Rahnn, soprano; and Herbert Caldwell, baritone. Those appearing August 6 were Hertha Sandig, Lillian Ventimiglia and Marjorie Beckman, sopranos; and Mr. Caldwell. The programs embraced songs as well as arias from the standard light and grand operas. Ruth Worman Hand was the accompanist.

(*Continued on page 39*)

UNDER COPLEY MANAGEMENT

JOHN HERRICK,
baritone, will give concerts during the coming season under the management of Richard Copley. (Photo © G. Maillard Kesslere.)

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Conservatories and Schools

Cornish School

SEATTLE, WASH.—The Cornish School announces a new department of radio to supplement the work now offered in the fields of theatre and music. Courses in writing for radio and a workshop course in broadcasting technics have been organized. Faculty members and students will make appearances over Seattle stations. In addition to the founding of the radio department, the faculties of music, dance, graphic arts, theater and other divisions have been strengthened.

Harriet Van Emden, formerly faculty member at the Curtis Institute of Music in Philadelphia, has joined the Cornish staff as teacher of voice. Cyril Towbin will head the violin department and George Jennings, formerly with the University of Illinois, becomes director of radio activities.

"The Cornish School has been going through a period of reorganization," said Nellie C. Cornish, founder and director of the school, upon making announcement of the faculty appointments. "We are strengthening existing faculties and with the organization of the radio department the work of the Cornish faculty and students will be brought to the wider audience radio alone affords." B. K.

Illinois Wesleyan School of Music

For the past three years the school of music of Illinois Wesleyan University at Bloomington, Illinois, has pursued a policy of limiting its freshmen enrollment to fifty students. It keeps its pupils to the number of 150 working toward music degrees during each school year. The enrollment for next season closed July 24 when the limited fifty were chosen from a large number of applicants. Dean Arthur E. Westbrook stated that the choice is made upon high school scholastic achievement as well as musical training and attainment. Illinois Wesleyan School of Music graduated a class of thirty-seven in June, all but four of whom have been placed in positions for next season.

Courses in all branches of music, dramatics and art leading to degrees are taught at the school in Bloomington by a faculty of twenty-two artist teachers.

Philadelphia Conservatory of Music

PHILADELPHIA.—The Philadelphia Conservatory of Music chartered by the Commonwealth of Pennsylvania (Mrs. D. Hendrik Ezerman, managing director), in entering upon its sixty-first season on September 13, announces as its principal teachers, Olga Samaroff, Mus. D. piano master class; Rosalyn Tureck, Allison R. Drake, piano; Boris Koutzen, Charleton L. Murphy, violin; Elsa Hilger, cello; Edna Phillips, harp; Susanna Dercum, Clyde R. Dengler, voice; Ralph Kinder, organ; Frederick Schlieder, Mus. D., musical science and composition.

Additions to the faculty are Henry Harris, pianist, Trude Gundert, Austrian violinist, Maria Hilger, violinist, Paul Nordoff composer, lecturer, pianist. The Layman's Music Courses, Inc., will again be under the direction of Mme. Samaroff, the chorus under Clyde R. Dengler, and the orchestra under Boris Koutzen.

Alexander Bloch Summer School

HILLSDALE, N. Y.—During the last two weeks of July the Alexander Bloch Summer School of Music gave the following chamber music programs: July 17, Beethoven's quartet (op. 95) and the Schubert quintet for two cellos; 24, quartets by Mozart (No. 14 in E flat major) and Brahms (No. 3 in B flat major); 31, quartets of Haydn (No. 38 in E flat major) and Debussy.

The members of the quartet are Mr. Bloch first violin; Broadus Erle second violin; Dante Bergonzi viola, and Arnold Kvam cello. Frederick Blackly was the second cellist in the Schubert quintet.

These weekly chamber music recitals have become an established part of the musical life of the Berkshires, and are always played to capacity audiences. Guests come from such distant points as Albany, Pittsfield, Hudson, Lenox, Stockbridge and the Connecticut resorts. G. W.

Cleveland Institute of Music

CLEVELAND.—The Cleveland Institute of Music announces an increase in faculty personnel for the opening of fall term, September 20. Walberg Brown, Marie Simmelink Kraft and Alois Hruby, all prominent Cleveland musicians are among the appointees to the institute faculty. Margaret Roenfeldt comes from the Grand Island Conservatory of Music in Grand Island, Neb, to the institute piano department; and Clement Miller who received his Master of Music from the institute in June is appointed to the theory department.

Photo by Koss-Ertler, Inc.

WALBERG BROWN

Photo by Geoffrey Landesman

MARIE SIMMELINK KRAFT

Mr. Brown, who resigned from the Cleveland Orchestra recently to become musical director of radio station WGAR, is a violinist known especially for his radio string quartet. He joins the institute violin department headed by Josef Fuchs, concertmaster of the Cleveland Orchestra, partially filling the place left by Carlton Cooley, who taught both viola and violin. Mr. Cooley is to be first viola of the NBC orchestra.

Mrs. Kraft, concert, opera and oratorio mezzo-soprano, becomes a member of the institute voice faculty headed by Nevada Van der Veer. Mrs. Kraft is a graduate of Flora Stone Mather College, Western Reserve University, studied voice with Carroll B. Ellinwood, the late Oscar Saenger and Florence Page Kimball of New York. She is now on a European tour with her husband, Edwin Arthur Kraft, organist.

Alois Hruby of the Cleveland Orchestra will head the trumpet department at the institute; and Miss Roenfeldt, in addition to her teaching duties at the conservatory, takes the place of Jean Martin Buck as the institute instructor at Laurel School, Cleveland.

Westminster Choir School

The new department of Dr. John Finley Williamson's regular summer school at Northfield, Mass., under the personal direction of Joseph Lautner, included young people of high school and college age from several states. Besides the regular courses of study and the many and varied forms of summer camp recreation, the chorus learned a program of fourteen numbers and presented it in the auditorium of East Northfield, Mass.

The camp, established by Dr. Williamson for the purpose of "offering to young people the opportunity to sense the joy of creative ensemble expression, to establish sound habits of vocal technic, and to show that perfect coordination is essential to freedom in singing," becomes a regular department of his summer session held each year at Mt. Hermon. The seventy members of the summer school were permitted to observe the laboratory class conducted by Dr. Williamson in which he taught the members of the camp individually and collectively.

The camp, this season limited in enrollment to twenty-five, will no doubt be doubled in another year. The students are selected from applications and, in general, come from the choirs and choruses of Dr. Williamson's summer school people and the graduates of Westminster Choir School.

Bulgarian Tenor Popular in Vienna

Advances from Chorister to Star—Rethberg and Pinza Appear—Rodzinski Directs Philharmonic

VIENNA.—Like a fairy-story come to life is the engagement at the State Opera of Georg Mazaroff, young Bulgarian tenor. All Vienna is talking about it, how it came about, and how full of promise it is. Erstwhile a shepherd boy, Mazaroff became a member of the chorus of the Sofia Opera. The result of an audience with Director Kerber, Bruno Walter, and some other musical dignitaries, was the offer of a seven-year contract at the Vienna Opera. Mazaroff, now thirty years old, has begun the study of the German language in earnest, and is to make his debut next autumn in Don Carlos.

RETHBERG AND PINZA SING

With Elisabeth Rethberg and Ezio Pinza doing Leonora and the Guardian in Verdi's Forza del Destino, Vienna was treated to one of those rare occasions when a beautiful opera is performed with rare vocalism. Rethberg's convincing style and lovely tone, and Pinza's finished interpretation, united to make a performance of high excellence. Esther Rethy, soprano, was also admirable. Pinza and Esther Rethy gave a fine performance of Gounod's Faust, with impersonations of Mephisto and Marguerite vocally and histrionically more than merely convincing.

RODZINSKI LEADS

Artur Rodzinski, conducting the Philharmonic Orchestra, won ovations for his readings of works by Bach, Stravinsky, Tschaikowsky, Szymanowsky and Moniuszko. In fine command of the orchestra and its literature, his work was deeply impressive. Eva Bandrowska-Turska, soprano, furnished the excellent contributions of the occasion. MARTA PISK-FRANK.

Artists' Concerts for Smith College

The students at Smith College, Northampton, Mass., this winter will hear Jose Iturbi, Gregor Piatigorsky and Charles Kullmann. The Metropolitan Opera tenor as a young man before beginning his concert and stage career was on the music faculty of Smith College.

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Use of Self-Made Recordings Found Valuable in Artists' Work

Mera Machnes-Weinstock Describes Her System of Making Discs—Even Radio Programs May Be Recorded

Mera Machnes-Weinstock received an interviewer from the Musical Courier in her New York studio. The subject of our conversation was the making of phonograph records, in which Mrs. Weinstock is engaged.

"How did you happen to become interested in this work?" I asked.

"I knew that people could not hear their voices as others heard them," she replied. "I was interested in the possibility of hearing myself, as well as letting others hear themselves sing and speak, and by a process not too expensive.

"I first went to the early public studios where crude aluminum records were made and played back immediately. Those records did not satisfy me but they set me to thinking toward better ones. I have followed the progress of the art until the present day high-fidelity acetate records became possible."

How Records Are Made

Looking at the recording apparatus which took up a part of the room, I asked, "Would you be willing to tell me without going into technical details, how this machine operates?"

Mrs. Weinstock went to the instrument. "The sounds produced by the singer, speaker or instrumentalist impinge upon this special microphone which converts them into very tiny electric currents. These currents are alternating and vary with the same complex frequencies as the sounds which produce them. In other words, the overtones are reproduced with considerable fidelity, thus preserving the tone quality of the sounds. These small currents are amplified many thousand times in this amplifier (which is similar to those in high-grade radio receivers) and are made to flow through this cutting head. The cutting head is similar to a phonograph pick-up, only it is much stronger and much more accurately made. In place of a reproducing needle, it has this cutting needle. In some studios they use cutting needles made of steel, but I prefer a sapphire needle, properly shaped by an expert; it gives more faithful reproduction. For cutting aluminum, a diamond needle is the best."

"Do you record on both aluminum and acetate?"

"Yes, I can do both, but of late most clients use acetate records. An acetate blank has an aluminum base, but it is coated with a layer of a plastic substance, cellulose acetate, which is more accurately cut."

Importance of a Rehearsal

"Can any one make records of this sort with practice?"

"Yes and no. There is much that is left to feeling, both technical and artistic. The position of the microphone with respect to the performer, the relative positions of the singer and the accompanist, the value of amplification for a particular voice and piece of music, the hardness of a particular blank, cause a variety of conditions not susceptible to hard and fast rules."

"Then if a perfect stranger came to make a vocal or instrumental record, you could not make one without a rehearsal?"

"I could, but I never do, because I want each record which leaves this studio to be not only a faithful reproduction of the person's voice, but also the best that the performer can do."

"Do you mean that you actually coach everyone who comes to your studio to make a record?"

"Why not? Singing in front of a microphone is an art in itself. As the client sings (or plays) I watch the currents on this column level indicator, and I adjust the amplifications accordingly."

"Who are your principal clients, Mrs. Weinstock?"

"Records are made by persons who apply for jobs, for radio, movies, church positions, theaters. With beginners I try to make a record of the same piece or song every few weeks or months so that they may watch their own progress."

Discs Used for Accompaniments

"You mention the use of records for accompanying a singer or an instrumentalist—is this really satisfactory?"

"Yes, provided that the soloist himself directs the accompanist while the record is being made, indicating the tempos, the rests, the *rubatos*, and the principal dynamic accents. I have sung several times before my guests, using recorded accompaniments."

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DOROTHY L. WARD,
coloratura soprano, of Hawthorne, N. J., is continuing her vocal studies for concert, radio and operetta under the guidance of Marie Rappold, formerly of the Metropolitan Opera. Miss Ward is spending her vacation at Mme. Rappold's summer estate in Hortonville, N. Y., and early in the fall gives her fourth annual concert.

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Carl Hein, director of the New York College of Music, New York, returns on September 1 from Europe.

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STUDIO NOTES

(*Continued from page 36*)

MRS. A. THEODORE GAILLARD

Mrs. A. Theodore Gaillard, piano teacher of New York, was represented in the recent National Piano Playing Tournament at Wanamaker Auditorium, New York, by eight pupils with combined memorized repertoires of 124 pieces. They were Leona Knopf (eight years old), intermediate division, thirty pieces entered; Phyllis Berlin (eight), elementary division, twenty pieces; Hortense Jacobson (eight), elementary division, six pieces; June Schwartz (ten), intermediate division, fourteen pieces; Grace Goldstein (eleven), intermediate division, fifteen pieces; Adele Levin (twelve), elementary division, ten pieces; Emme Affronte (thirteen), elementary division, seventeen pieces; Esther Knopf (thirteen), preparatory division, twelve pieces.

Of these eight young pianists, two received the rating of superior plus to the highest honors on the National Honor Roll; another, superior and highest honors; and three others, excellent with high honors. Altogether, six high honor pupils came from the Gaillard studio.

Irl Allison, in charge of the tournament, selected Leona Knopf to open the program as the best of 300 entrants, the only one presenting thirty pieces for which she received the highest possible rating. This child and Phyllis Berlin, another eight-year old were rated of concert caliber by the judges. The printed lists of the Gaillard repertoires included sonatas, preludes, fugues, toccatas, concertos and program music by standard composers.

EDWIN HUGHES

Edwin Hughes' twenty-first annual summer master class in New York came to a close on August 14, and immediately thereafter Mr. and Mrs. Hughes left for the Pacific Coast. They return to New York on September 27.

Summer students with Mr. Hughes this year included pianists from the District of Columbia and the following states: Alabama, California, Florida, Georgia, Idaho, Iowa, Massachusetts, Michigan, Missouri, Nebraska, New Jersey, New York, North Carolina, North Dakota, Oregon, Pennsylvania, South Carolina, Tennessee, Texas, West Virginia, Wisconsin and Virginia.

On July 29 Lewis Lane, head of the music research department of the National Broadcasting Corporation, and Dorothy Bayer, one of Mr. Hughes' younger pupils, shared the evening's program. Mr. Lane presented numbers by Bach, Grieg, Kullak and H. H. Huss, first charming his hearers by his exceptional tone quality and then arousing their enthusiasm with his octave playing. He added a group of his own compositions, including Fragments (after Lucretius) and a colorful suite, Green Mountain Sketches. He was recalled repeatedly and responded with several Chopin numbers.

Miss Bayer gave a finished and brilliant account of the Saint-Saëns G minor concerto, with Mr. Hughes at the second piano, adding compositions by Rebikoff and MacDowell as encores.

Ben Jones, who was soloist last season with the Jacksonville Symphony Orchestra in the Chopin F minor concerto, presented the program of August 4, including in his list of numbers the Bach Chromatic Fantasie and Fugue, Brahms F minor sonata, nocturne in C minor and Barcarolle of Chopin, and the Rachmaninoff C minor concerto. His playing displayed musical and technical gifts of a high order, and held the attention of the large audience throughout the evening. The climax was reached in the Rachmaninoff concerto, played with an understanding and a technical sweep that called for numerous encores at its close.

Edwin and Jewel Bethany Hughes closed the series with a two-piano program. Opening with a finely interpreted performance of the C. P. E. Bach concerto in E flat, they offered the Brahms-Haydn variations, of which they gave a broad and illuminating reading; Debussy's Prelude to the Afternoon of a Faun done with color and poetry; and the same composer's En blanc et noir brilliantly presented. The program closed with a brilliant performance of Albeniz' Spanish Rhapsody, but numbers by Infante, Arensky and Duvernoy were added in response to the demands of the large audience.

Anita Landa, a fifteen-year-old pianist from Los Angeles, was the winner of the scholarship offered for this summer's master class. B. F.

MAY STONE

Among the artist-pupils of May Stone, Charlotte Bruno, returning from a transcontinental tour with the San Carlo Opera Company, sang principal roles at the Cincinnati Zoo Opera. Murray White, baritone, has an engagement for the summer at the Lakeside Hotel, Huntington Lake, N. Y. Dorothy Turry, soprano, is now appearing at the Arcady Country Club, Hague on Lake George, N. Y. Florence Wyman, lyric soprano, signed a contract at Totem Lodge for the summer.

Margaret Turner, Negro soprano, gave a recital at the Central Y.M.C.A., Brooklyn, N. Y. Donald Speer, tenor, was soloist at the Golden Anniversary of the Y.M.C.A. at Paterson, N. J. Marion Burrough, soprano, sang in Carmen at the Kingsbridge High School, New York. Daniel Morales, baritone, fulfilled an engagement with the Pesci Opera Company as Tonio in Pagliacci at Palm Garden, New York, and a concert at the Essex and Sussex House, Spring Lake, N. J.

Jan De Nova, tenor, sang Erik in the Flying Dutchman in concert form under the auspices of the Federal Music Project. June Victor has been heard over WMCA in Serenade at Nine. Olga Paul, mezzo contralto, was guest artist at the Gilbert and Sullivan Club concert of the Cornell Club at the Barbizon, N. Y. Meta Cordy was soloist with NBC on the Continental Hour over WJZ.

ERNESTO BERÚMEN

Margaret Dunn, Winifred Boyce, Alice Huebner, Constantine Callinicos and Elvin Schmitt, artist pupils of Ernesto Berúmen, concert pianist and teacher of New York, appeared during July and August at the weekly summer musicales given at the La Forge-Berúmen Studios.

Mr. Berúmen and his family left on August 29 for a two-weeks' vacation in Canada. He resumes teaching in New York on September 15.

ALEXANDER LIPSKY

Carol Dickson, pupil of Alexander Lipsky of New York, gave two piano recitals at the Hanoum Camps, Thetford, Vt., on July 27 and August 1. Ethel Elfenbein, another student of Mr. Lipsky, has been giving a series of piano programs during July and August at Camp Reena in Palmer, Mass.

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DAVID MANNES
conducting a group of students of the David Mannes Music School, New York.

BRUCE SPENCER KING (center)
with pupils at Sparkle Lake. Arturo D'Amico, second from left, has finished an opera season at the Hippodrome, New York, where he sang Tonio in Pagliacci and the title roles in Rigoletto and the Barber of Seville. Mr. D'Amico appears weekly on WEVD. At Mr. King's right is Virginia Ruggero, who recently completed a series of broadcasts

(Left) IRENE RUPPERT
young pianist, with her pet, Koitie. She has been playing in Illinois and Minnesota this summer, and was heard recently as soloist with the Minneapolis Symphony Orchestra.

MILTON BLACKSTONE,
violist of the Hart House Quartet, with Mrs. Blackstone at the birthplace of James Barrie in Kirriemuir, Scotland.

MILLO PICCO
former Metropolitan Opera baritone, is spending a holiday at his summer home, Villa Picco, Gabiano Monfrrado, Italy. Mr. Picco sailed in July by the S.S. Rex, taking with him pupils from his New York studio. He returns to New York in the fall. (Photo by Giovanni Lori.)

THE NEW YORK LIGHT OPERA GUILD
in a recent production of The Gypsy Baron by Johann Strauss. The inset is John Hand, general director and conductor.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

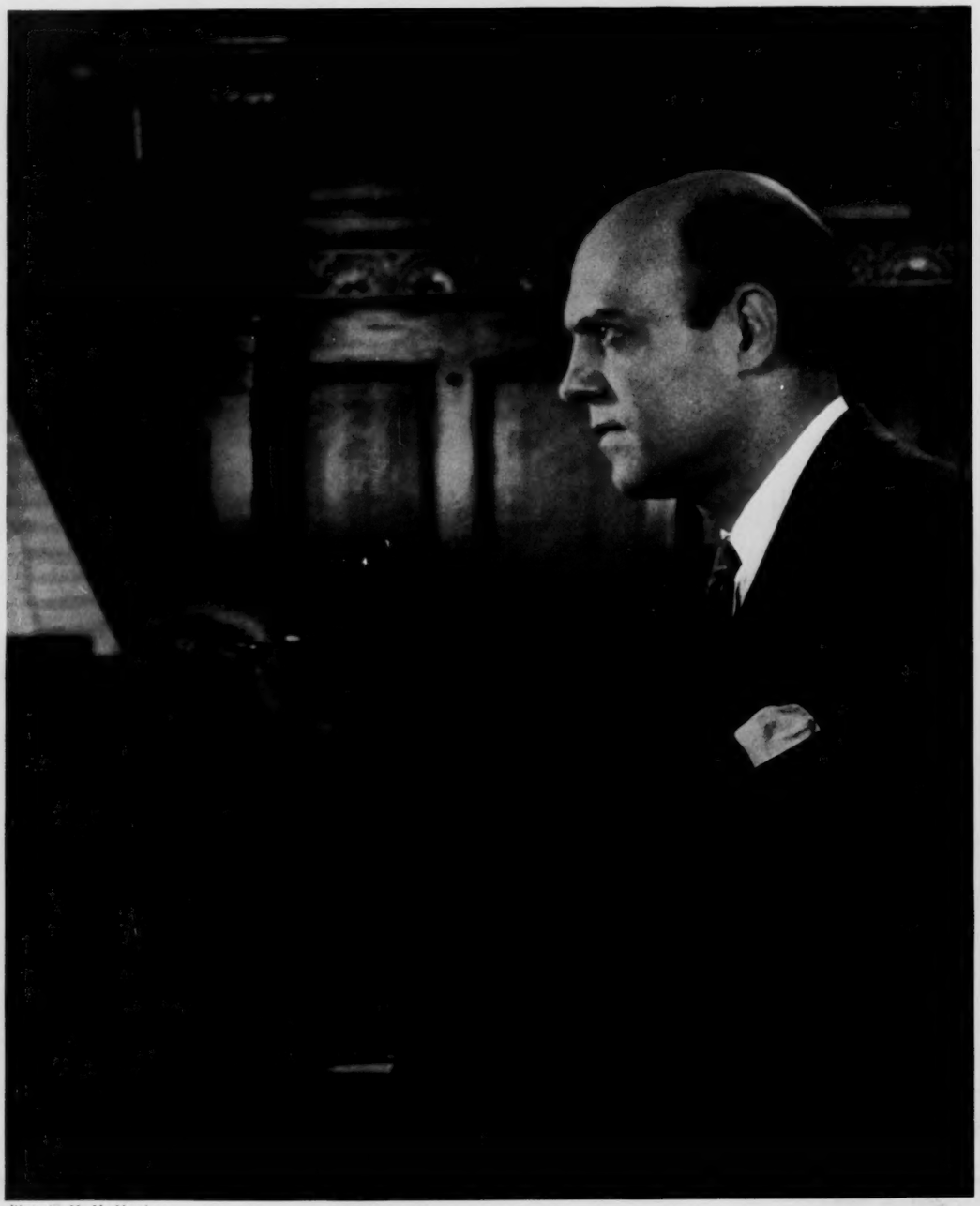

Photo by M. M. Martin

BERYL RUBINSTEIN
Director
Cleveland Institute of Music